

WHAT IF
**DOCTOR
WHO**

WASN'T A
THE MAGAZINE

DOCTOR WHO
2023

Contents

ODWC 2022
PAGE 4

Through Time
and Space
PAGE 6

The New Renegade
PAGE 16

The Time Meddlers
PAGE 22

Remastered – S10
PAGE 26

Doctor Misterio
PAGE 28

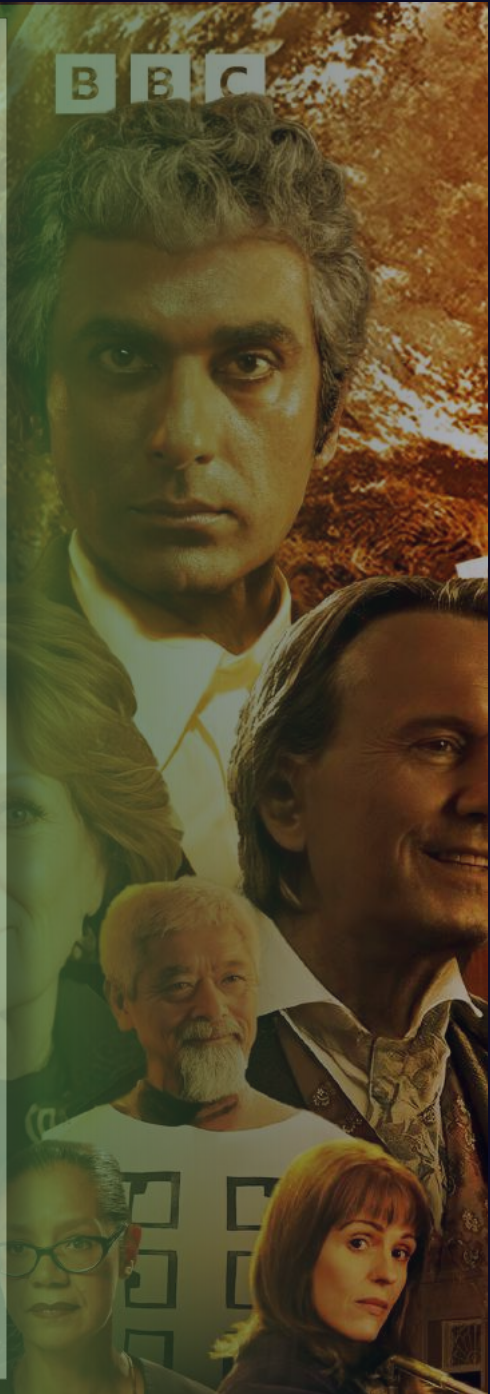
Mysteriet Doktorn
PAGE 32

The Other World
PAGE 34

Adventures
PAGE 40

Remastered - S11
PAGE 44

The World of
Doctor Who
PAGE 48





BETTER LATE THAN NEVER!

Well, we're finally here. The first brand new WIDWWA release in ten months. If you're not part of the WIDWWA Discord Server, you might be slightly confused as the countless delays and changes of plan might not have filtered down to you. The current plan is that every three months there will be a WIDWWA release, the first (which is this issue) being about the present day, and is an overview of the past six months (but the last year in the case of this issue), and the second is a Rewind issue, looking in far more detail at the early years of WIDWWA. They will alternate every three months, meaning there will be four WIDWWA releases a year.

As for this issue, as mentioned above, we're taking a look at a whole year instead of just six months. That's because this is so delayed and so behind schedule, we needed to catch up a little bit, so we have a large bumper issue running from November 2022 through to November

2023. We don't cover all of November, just the hang-over content from the shows already on air, as the main Doctor Who 60 Celebrations will be covered in the next present day issue. That's because there's so much going on that it really needs its own time and space to look in-depth.

In this issue, there's a whole lot to look forward to! I've decided to include all of Through Time and Space Season 3, just because some of you might need a recap on what's happened so far, as it's been so long. I would advise to read everything in order as there are some things that are revealed in certain overviews that are important to read and understand for later ones.

Format wise, the magazine is now just WIDWWA releases themselves, and the features are no more. Occasionally, depending on space and my own personal time capacity, I may continue to include features that I think you might enjoy and find yourself but for the moment,



it is just the wholesale content of the WIDWWA releases.

This has meant that the community feedback sections of the magazine have gone too but due to the fact it's been so long since a previous release these comments are rather out of date. If enough people offer thoughts that they wish to be shared, then I will reinstate this feature at the front of the magazine for next time.

Additionally, I've taken the decision to cut back on cast and crew details for all episodes. On the wiki, they'll go up with the ones that have been made available only, and with a "To be added" in place of the rest.

WIDWWA

THE OFFICIAL DOCTOR WHO CONVENTION SYDNEY 2022

Just like the past few years since COVID, the three day Official Doctor Who Convention, taking place in Sydney, was live streamed on the Official Doctor Who YouTube channel for increased fan accessibility. The first day kicked off with a grand opening titled "Australia Welcomes The Doctor" at 9:00. While fans from across the globe gathered at the International Convention Centre to celebrate the programme, this specifically focused on Australia's love and history with Doctor Who.

At 10:00, Jane Espenson, the departing Executive Supervisor of Television for Doctor Who, took the stage. This panel was mainly just reminiscing about her time on the show, but she did hint that they will know the identity of her successor very soon and that "he's a very good friend".

A more nostalgic panel took place at 11:00 with "The Three Doctors" panel, featuring Peter Davison, Colin Baker, and Sylvester McCoy. The trio engaged the audience with anecdotes from their time in the TARDIS, creating a nostalgic atmosphere for long-time fans.

The highlight of the day came at 13:00 during the "Paramount+ Showcase with Mal Young." The Franchise Executive, Mal Young, took

the stage to shed a light on the future of the franchise. After getting the audience hyped up, Young began the announcement everyone had been waiting for: Ronald D. Moore was revealed as the new Executive Supervisor of Television. He said that it had been a privilege to work with Moore recently and understood that he'd be an important figure to have guiding, from a reasonable distance, the production of Doctor Who's television franchise. Moore then appeared on stage and sat down with Young and took some questions. Additionally, a new TV series titled "The World of Doctor Who" was unveiled, starring Fifteenth Doctor actor, Adjoa Andoh. Not much was described about the series, apart from a poster that was released and the promise that it would tie deeply into the Doctor Who 60 celebrations.

The convention continued with a look at the "Foreign Adaptations" at 15:00, featuring Mal Young and Jamie Blanch.

At 16:00, Samantha Bond, Montserrat Lombard, and Phil Ford took centre stage for the "Doctor Who: Adventures" panel, discussing the programme and the upcoming season.

"The Davison Years" at 17:00, saw Peter Davison,

Janet Fielding, and Sarah Sutton reminiscing about their time on the show. Finally, the evening concluded with an intriguing panel at 18:00, where Ronald D. Moore delved into the making of "The Daleks' Master Plan," joined by Ira Steven Behr and Ace Bhatti.

The following day at 9:00, Samantha Bond took the stage, where she took questions from fans about her time as the Fourteenth Doctor and about Doctor Who: Adventures.

The day continued with the "Griffiths' Girls" panel at 10:00, featuring Lisa Bowerman and Julia Sawalha. They shared anecdotes and behind-the-scenes stories from their time on the show, providing insights into the dynamics of being a companion to the Eighth Doctor.

At 11:00, fans were treated to a nostalgic journey with "Looking Back at Panopticon," a panel looking at the acclaimed spinoff series, led by Ronald D. Moore and Ira Steven Behr.

The excitement, however, reached a peak at 13:00 during the "Doctor Who: The New Renegade" panel. Anthony Head, Mike Flanagan, Jane Espenson and Mal Young took the stage to share insights into the acclaimed Paramount+ series. The big reveal of the day was the announcement of the third season, titled



"ShadowPlay." To the delight of the audience, a trailer for the upcoming season was unveiled, offering a glimpse into the mysterious and action-packed world that awaited fans.

The afternoon continued with "The Restoration" at 15:00, where Ace Bhatti, Samantha Bond, and Anthony Head discussed the recent Centenary Special.

At 16:00, "Doctor Who: The Time Meddlers" brought together Jo Brand, Steven Moffat, and Ronald D. Moore to discuss the upcoming sitcom and they also premiered a short 30-second trailer for the show.

The non-announcement highlight for most people was at 17:00 with Jason Isaacs providing one of the most entertaining panels, which saw him spend most of the time off the stage and walking through the audience with a microphone, mainly terrifying children.

Amidst the excitement, fans had the chance to indulge their collector's spirit at 18:00 during the "Toys & Collectibles" panel, with representatives from the

franchise's licensee holders.

The convention wrapped up on a high note at 19:00 with Ace Bhatti, the current Doctor, taking the stage once again and receiving questions from fans.

The final day began at 9:00 as Anthony Head took the stage. Fans were treated to an engaging session with the actor, delving into his experiences and insights into the world of Doctor Who, both old and new.

The morning continued with a nostalgic trip down memory lane at 10:00, as Janet Fielding and Sarah Sutton, companions from "The Davison Years," shared their memories and anecdotes from their time on the show.

The "Early Years" panel at 11:00 celebrated the inception of Doctor Who, providing fans with memories of the early years of Doctor Who.

However, the main highlight of the whole convention was at 13:00 during the "Doctor Who with David Renwick" panel. David Renwick took the stage to discuss the upcoming serial, and to the delight of the audience, he announced the title "The Other World." A trailer was also unveiled,

teasing the excitement and mysteries that awaited fans in the serial.

The excitement continued at 15:00 during the "Doctor Who 60: 60th Anniversary Movie & Celebrations." Mal Young, Adrian Hodges, and Ace Bhatti revealed the grand plans for the 60th anniversary. The highlight of the panel was the reveal of the 60th Anniversary Film being titled "Children of Gallifrey."

At 17:00, "Doctor Who: Remastered" showcased a trailer of the upcoming tenth season and saw some of the producers and creatives involved discussing their work.

The penultimate panel at 18:00 featured Christopher H. Bidmead and Eric Saward, key figures in the show's history, offering fans a unique perspective on the behind-the-scenes intricacies during the John Nathan-Turner era.

Finally, as usual, the convention ended with a Closing Ceremony, which just saw all the guests get up on stage and have a lot of fun together.

WIDWWA



DOCTOR WHO THROUGH TIME AND SPACE SEASON 3

The third season of *Doctor Who: Through Time and Space* had been in TVN's plans at least since Tomasz Szafrński was hired as showrunner, if not longer, however the actual, early works on it began in November 2021, when Szafrński got his well-deserved break after finishing work on *Receptura* and *Eve*. Despite not facing logistical difficulties similar to those from Season 2, it ended up being involved with even more drama, both external

and behind the scenes.

The first of it was "Lex TVN", the media bill passed by Polish legislative, Sejm, in December 2021. The bill forbade any business entity not based in European Economic Area from owning majority share in any Polish media outlet, which according to its proponents was a mean to prevent capital from Russia or other undemocratic regimes to influence Polish public opinion. However, in practice the only business affected would be TVN, owned

by American Discovery and well-known to be in heavy ideological opposition to incumbent Polish government. Under the new law, Discovery would have to sell TVN, and opposition suspected that government affiliate or company financed from state budget may buy it out. This in turn could have influenced the shape of Season 3 or even prevent it from happening, which briefly brought the subject to attention of foreign *Through Time And Space*

DOCTOR WHO
THROUGH TIME AND SPACE

SEASON 3

ENTER THE DINOSAURS

Season 3, Episode 1
Written by: Grazyna Wilczyńska
Directed by: Bartosz Konopka
4 September 2022

THE LIBERATION

Season 3, Episode 2
Written by: Tomasz Szafrński
Directed by: Mariusz Palej
11 September 2022

THE ALIEN WHO STOLE THE MOON

Season 3, Episode 3
Written by: Tomasz Szafrński
Directed by: Bartosz Konopka
18 September 2022

BEYOND THE DEAD PLANET

Season 3, Episode 4
Written by: Dominika Hilszczańska
Directed by: Robert Wichrowski
25 September 2022

THE RISE OF TELOS, PART ONE

Season 3, Episode 5
Written by: Piotr Szymanek
Directed by: Wojciech Nowak
2 October 2022

THE RISE OF TELOS, PART TWO

Season 3, Episode 6
Written by: Piotr Szymanek
Directed by: Wojciech Nowak
9 October 2022

RACE AGAINST THE MEDDLER

Season 3, Episode 7
Written by: Agnieszka Białnicka
Directed by: Mariusz Palej
16 October 2022

REBIRTH OF THE MARA

Season 3, Episode 8
Written by: Agnieszka Krakowiak-Kondracka
Directed by: Anna Jadawska
23 October 2022

ONE NIGHT IN LONDON

Season 3, Episode 9
Written by: Tomasz Szafrński
Directed by: Tomasz Szafrński
30 October 2022

THE LORDS OF WAR, PART ONE

Season 3, Episode 10
Written by: Grazyna Wilczyńska
Directed by: Tomasz Szafrński
6 November 2022

THE LORDS OF WAR, PART TWO

Season 3, Episode 11
Written by: Grazyna Wilczyńska
Directed by: Tomasz Szafrński
13 November 2022

OUR FOUNDING FATHERS

Season 3, Episode 12
Written by: Michał Kaliński
Directed by: Stanisław Kuźnik
20 November 2022

THE LORDS OF WAR, PART THREE

Season 3, Episode 13
Written by: Grazyna Wilczyńska
Directed by: Tomasz Szafrński
27 November 2022

THE TRIAL

2022 Christmas Special
Written by: Tomasz Szafrński
Directed by: Tomasz Szafrński
25 December 2022

fanbase. After almost a month of high tension and vocal protest from American business and administration, the bill has been vetoed by President Andrzej Duda in early January 2022, leaving TVN as property of Discovery.

This whole controversy ended up having no impact on the actual show, unlike its Christmas Special, *Eve*, which was aired on 25th December 2022, on both TVN and BBC Two. The reception of *Eve* in Poland was overwhelmingly positive, even earning the show some new fans; however abroad, the episode attracted only mediocre attention, gathering disappointing viewing figures and mixed reviews. Because of that, Maggy Chan decided to permanently discontinue bilingual format of the show. This upset both the fans and the crew working on it, but they understood that this is a logical business move and not a showcase of ill intent or a commentary on quality of the show, so everyone moved on.

Everyone, that is, except for TVN.

Most of TVN Discovery Group executives in charge of programming were Poles, working for this broadcaster since its inception in 1997. TVN's aim was always living up to the standards of Western media, including BBC, and so they saw the rejection of their content by foreign market as personal failure. Having come across opinions criticizing *Eve* for too much emphasis on Polish culture and references completely alien to foreign viewer, they took them to heart. And so, around January 2022, while scripts for Season 3 were still in development, Tomasz Szafrński and pro-

duction team at ATM Group received letters from TVN Discovery group's programming department, discussing creative accomplishments of *Eve* and featuring numerous "recommendations" regarding development of Season 3:

- TVN argued that on-the-nose references to properties like Mr Blot and Matolek The Billy-Goat ended up as mostly pointless addition that only confused non-Polish audience and harmed the episode's performance. While not opposed to featuring pop-culture references, which proved beneficial to many works in the sci-fi genre, they suggested that these should come from either TVN-owned properties, to strengthen the brand, or the internationally recognized works, so they're familiar to both Polish and foreign audience. The "most welcome" would be references to Warner Bros. content due to its ongoing merger with Discovery.

- the more subtle references, like plot patterns from the play *Wesele*, were deemed "unhelpful and potentially harmful for storytelling". Once again, the programming department was of the mind that it would help the show to draw more inspiration from global mainstream, which previous seasons completely neglected in favour of promotion of Polish culture – this was quite likely detrimental to its popularity not just abroad, but also among more cosmopolitan younger audience. TVN pointed out that, as an adaptation of *Doctor Who*, *Through Time And Space* should have this show as its primary inspiration, and praised the clever usage of Zygons in *Eve*, encouraging the creators to

lean on the show's rich legacy whenever it benefits their stories

- the heavy exposition of Roman Catholic symbols and imagery in *Eve* was severely criticized; according to the execs, TVN's audience "supports separation of Church from public life" and "celebrates Christmas as secular event".

- TVN singled out the tackling of Generation Z's mental health issues and feelings of abandonment as *Eve*'s biggest strength. They noted that TVN's mission is "highlighting serious social problems and helping people that are excluded or in need" and praised how Szafrński was able to implement these aims in his writing. They asserted that this is a great direction for *Through Time And Space* that should be continued, and encouraged the creators to speak up about values such as "self-esteem, pride, tolerance, acceptance, empathy, body positivity and freedom of choice".

- it was recommended that some, and preferably most of future historical episodes should tackle events from world history. TVN claimed that by covering only Polish history, the show presents Poland abroad as "self-obsessed" and "unwelcoming to other cultures", as well as narrows the horizons of Polish audience.

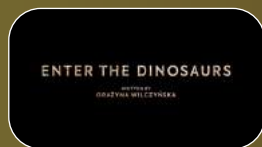
- at the end, TVN reaffirmed that all those points are "only tips" and that "TVN values, protects and supports creative freedom of the talents it works with", as well as "sees as its duty to ensure the high quality of the content it broadcasts and produces" and to that end "assists and supports creatives in their endeavours".

While Szafrński and ATM Group were less than thrilled with TVN essentially handing them list of criteria to meet, they decided that they can work with that. In February, Szafrński pitched to TVN the scripts for 13 episodes long season. While it was positively received, the execs felt that it lacks something that would really appeal to foreign audience and so, they decided to add one more, and commission what was originally meant to be season finale as another Christmas special. They proposed several ideas for an extra episode, out of which Szafrński picked the most workable one.

In addition to that, another problem turned out to be the companion. Paulina Walendziak still had one more season on her contract, and with *Eve* basically having wrapped up Pola's arc, Szafrński wanted to make this her final season and introduce a new companion, played by his frequent collaborator Kamila Bujalska. However, he was alone in this intent; Walendziak didn't want to leave the show until she lands another prestigious role, and the castings did not go her way. TVN also wanted her to stay on board for as long as possible, since Pola was now the only member of original main cast left and they weren't sure how the audience would react to her exit. Both parties asked Szafrński not to give conclusive ending to Pola's story in Season 3. This complicated his plans, but on his request Bujalska was signed anyway. The writers' room attempted to rewrite the Season 3 scripts in order to include both companions – and failed. Even though Walendziak and

Bujalska actually had gotten along quite well, no version of their characters' long-term dynamic satisfied the creatives. Ultimately, Szafrński decided to split the stories between them.

TVN kept *Through Time And Space* on its Sunday spot, premiering the first episode on 4th September 2022, but now at 9:30 pm, meaning that each episode aired 90 minutes earlier in the United Kingdom on BBC Four. This meant, that for the first time, a foreign adaptation was exclusively premiering outside of its original country and technically made the show original to BBC Four and not TVN...



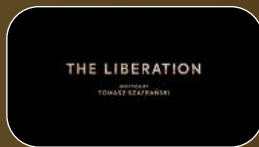
The episode starts with the view of Warsaw on the sunny day, slowly moving towards The Palace of Culture and Science. Pola voiceovers that for once, the future has started looking quite promising; she began to get along with her family better, their climate campaign has gotten traction and, of course, she still traveled with Doktor from time to time. Ever since she changed face, it's really hard for her to stay in place for five seconds, but at the same time she gained this new enthusiasm, joy and humour. It seems like she got something off her chest; Pola's happy for her. So, yeah, after the Christmas Eve Pola's life, aside from occasional trip to the other galaxy, has become pretty normal. It felt good.

Then the dinosaurs showed

up, adds Pola, as T-Rex's head appears before the palace and growls and we cut to the opening titles.

Unsurprisingly, this story adapts *Invasion of the Dinosaurs*, but altered quite a bit to make for a bombastic season opener. The story opens in medias res with tyrannosaurus terrorizing Aleje Jerozolimskie and disrupting the happening organized by Pola and Krystian. They take shelter and call the Doktor, who arrives around seven minutes in, saving them from medieval bandit. JEDNOSTKA lead by colonel Lubicz-Slugocki arrives right after; from there, the plot follows the simplified baseline of parts 2, 3 and 6 of original story. The gang soon finds out that dinosaur appearances are caused by time distortions... similar in nature to these done by Zygon equipment in *Eve*, mortifying Pola and Krystian. The culprits however turn out to be a group of scientists, elite members and ecological activists, lead by Pola's superior at Youngsters For Earth and lieutenant Kwiatkowski of JEDNOSTKA. With the equipment they took hold, they try to restore Earth's climate to the prehistoric age, not quite aware how dangerous is that technology. The heroes eventually find their headquarters and stop them at the last minute. Only then it gets revealed where they got the Zygon tech – one of the evil scientists, Dr Bielawski, starts congratulating the Doktor and removes the prosthetics from his face, revealing the actor Artur Barciś, who introduces himself as Doktor's greatest enemy – but you can call him the Mistrz. He was behind the Sea Devil attack in *From The*

Sea, he sponsored the Zygon scheme in *Eve* and he provided the machine that caused all the trouble during this episode – but that last one was purely a stunt, he knew it fails, he just wanted to see Doktor face to face. He tells Doktor that once his real strike comes, she won't see it coming and he'll have his revenge, before teleporting away.



This episode serves a sequel to previous season's *The Last Wonder*, bringing us a 100 years further into the future to Aarchnaughts homeworld, Rosadyne. The oppressors have now become the oppressed, as humanity chased after Aarchnaughts' retreating fleet, conquered their planet and enslaved the population. The story takes the simple premise of its source material, *Broken Shackles*, and contemplates the cycle of violence and the abuse of power by adding new angles to it.

However it is also an introduction of the new companion – Emma (yes, Emma) Legato. She's the leader of Aarchnaughts resistance and daughter of the planet's vice-governor, who abandoned the life of luxury ten years ago to fight for the rights of the indigenous population. This version of the character is slightly older, more dedicated to her cause and... really rubs Pola the wrong way. Still hurt after betrayals of last episode, Pola got wary of "big words" activism, and Emma seems to be its embodiment.

Emma in turn takes her salty remarks ("saving the world is easy" among others) as the bagatelisation of Aarchnaughts suffering and lack of care; then it gets even worse when she learns that Pola is from the "bigoted" 21st century. They still save the day together, and with her work on Rosadyne done, Emma now wants to go with the Doktor and learn from her how to defeat oppressive regimes on universal scale. The Doktor's inclined to agree, but Pola heavily objects, claiming that she doesn't deserve it and as long as Pola's in the TARDIS, she won't let her aboard. The Doktor yields and departs, bringing Pola back home... and then comes back to Rosadyne. After all, Pola's not on board right now!



This first purely original story of the season takes us to Zakopane, where Pola's family came for a trip. While visiting Kornel Makuszyński Museum, Pola and Krystian unexpectedly find the Doktor's portrait, which they soon discover hides the short story penned by Kornel. From here the story splits into two plots: the A-plot follows the Doktor, who comes to visit the aforementioned writer in hopes of finding out how could she meet his creation in *Eve*; however, instead she bumps upon Irena, who's on the hunt for a group of human-looking aliens that took hold of Time Lord technology. All this rumour on his doorstep soon catches Kornel's attention as well and soon the

unlikely trio investigates the case together. They uncover the plot to steal the moon with the help of equipment bigger on the inside and the geological properties of Tatry mountains, but the thieves spot them and extract from time, trapping them in the 1950s' Zakopane. In the B-plot, Pola and Krystian learn all this from Kornel's script. With the help of clues that it gives, they find out the devices left by aliens and disable them, freeing their friends and thwarting the evil plan. The episode is filled with references to Kornel Makuszyński's books and other works, however they're not necessary to understand the story. In the end, Doktor's investigation doesn't prove very fruitful, as Kornel assures her that Matolek the Billy-Goat is a fictional character and whoever she met, that couldn't have been him.



Originally Szafrński wanted to adapt *The Daleks' Master Plan* as a two-part story, concluding both the Daleks and Mnich trilogies, but dropped the idea when the news came out about Ronald D. Moore retelling the story in the main show, which would obviously make cut-down Polish version look ridiculous in comparison. And so, two other stories were commissioned, the first one being this adaptation of *Death To The Daleks*, which was chosen due to being the least difficult to adapt.

The story still received quite a makeover to fit for its new

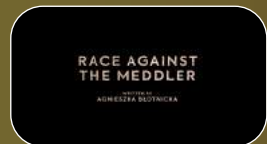
role as the first proper adventure of Emma in the TARDIS (as you probably figured from her absence, last episode took place after *The Liberation* from Pola's perspective, but before *Enter The Dinosaurs* from the Doktor's). Her role is even more proactive and involves far less shrieking than Sarah Jane's. Primarily the content of last two parts is used, with the events of first two being cut down to first 10 minutes, and the human expedition being replaced by just a single agent. He and Emma spend the latter part of the story sabotaging the Dalek excavation, while Doktor faces the riddles of the living city - this last section has been slightly expanded. The humorist side of the story is embraced and most goofs from the original are turned into full-on gags, giving Hanna Śleszyńska a chance to do what she does best and coin comedy gold out of them. For example, the TARDIS model that the Daleks later use for target practice accidentally comes from Doktor's pocket and the mutants confiscate it. Good thing that she has more of these!



Tomb of the Cybermen proves to be one of the most faithfully adapted stories in Through Time And Space so far, as thanks to the two part length and the quality pacing of the source material, almost no cuts needed to be made. In fact, something was added; some archive footage from the Cold Front episode Invasion, to illustrate

Cyber-Controller's recap. The character of Toberman is kept, now revealed by his 'employers' to be human-Tyran hybrid, but Pola sees it as no excuse for his treatment and almost erupts at them, before the Doktor calms the situation down and points out to her that this won't help him, as they're outnumbered – for now, best they can do is keep an eye on these people and make sure they don't put Cybermen technology to bad use. The elements related to Victoria, including Doktor's famous talk about his family, are dropped due to being completely irrelevant for Pola; instead, she contemplates, on Toberman's example, how hard it can be sometimes to help an individual. Of course, she ultimately fails to do so, as Toberman sacrifices himself, and comes back to present day in bitter mood.

Emma is then revealed to have spent the entire story helping to distribute the cure on one of the planets hit by Dalek plague from last episode. Doktor goes back and forth between companions, picking up Pola whenever she's available and spending the rest of time with Emma, but Pola is not aware of that.



For the replacement Mnich story, Szafrński went outside the box and decided to adapt Cold Front episode, Timeless. And so, Doktor and Emma team up with Irena to try and neutralize Mnich, going from 1914 to the VIIth century to 70

C.E. Due to unavailability of necessary resources, XVIIth century and the beginning of African slave trade is replaced with the court of Justinian II of Byzantium and the beginning of Slavic slave trade, but Mnich's silly plan remains unchanged. Thanks to absence of Pola, there's no need to bring up Polish perspective on these events and the story can focus on rumifications for larger history. In the end, Mnich is successfully captured and handed to Irena, while Doktor discusses their experiences with Emma, who seems rather unfazed by the fate of Pompeii; sure, it's a tragedy, but it's a natural disaster, they just happen sometimes...

This is where Pola sees them.

Pola spent the episode observing the ordinary life in Warsaw, wondering how to recognize the person who needs her help – we got several short glimpses of that throughout the episode. Clearly something is bothering her and she waited for The Doktor to talk about it with her – only to find her with Emma, of all people. A pretty bad argument erupts, regarding who The Doktor is allowed to see, who treats who as a toy and Emma's moral values. When Pola calls Emma “a brat with no compassion or humility”, Doktor loses her temper and exclaims that that's very interesting, because this is exactly what she thought Pola is when they first met. This does it; Pola turns back and walks away in tears, telling the Doktor to leave her alone.

As the night comes, she still walks through Warsaw, thinking about The Doktor's last words, when something hits her head from the back. Cut

to black and the laugh – Rafał Rutkowski's laugh, Mara's laugh.



We start with cold open of someone making their way through Manussa, with some people trying to stop them, but tremble in fear right after. The figure forces the royal family to hand over The Great Crystal and is then revealed to be Pola, who laughs menacingly. Cut to credits.

Emma wakes up aboard the TARDIS in cold sweat. As later in console room the Doktor tries to get to the bottom of her bad mood, they get the call from Krystian, who informs them that Pola's gone missing. She didn't come back home after last episode and was last seen in... Jednostka's HQ, which she stole the teleporter from after being let inside by trustful Sergeant Wichura. The TARDIS tracks Pola down, bringing Doktor and Emma to a grim cosmic fortress, where Pola, or rather The Mara, is using the Great Crystal to forge a starfleet, capable of conquering the entire galaxy. The Mara laughs off the Doktor's attempt to subdue her the same way they did in Cave of the Snakes and explains that as long as fear and hate will exist, they'll be there to feed on them. When Pola was at her weakest, some silly brute tried to take advantage of that... and it was just the opportunity the Mara needed. They took over and saved Pola's skin, now in return Pola helps them to terrorize the whole universe.

The Doktor is helpless to stop it – last time he managed to do that because Pola trusted him, now she doesn't. The TARDIS crew is forced to escape, empty handed, and looking for help against The Mara, arrives at Deva Loca.

There, they find out that the only one who can really cast The Mara out of Pola is... Pola, with her own willpower. But her mind is now asleep, and someone needs to embark on telepathic journey to find it and wake it up. With the help of Kinda, Doktor finds Pola's mind, but can't reach it – The Mara prepared for that and used Pola's feelings of betrayal to create a mental wall, locking out everyone that Pola can trust. This means that only Emma can enter, since Pola can't trust her and thus The Mara doesn't see her as a threat. After some convincing from the Doktor, including a brief retrospective on Pola's growth through the series, Emma agrees to help.

Through the second act, we see Emma making her way through Land of Dreams and Nightmares with force and hiding – mostly with hiding, as she encounters several villains from past TT&S episodes and weird imagery. Eventually, she finds Pola inside a cage, but locked from the inside. Pola refuses to leave, thinking that Emma is just another one of her nightmares. This leads to the tough conversation between companions, as Emma wants to know what's Pola's issue with her, to which Pola projects out of her mind (which one can do in this realm) what she saw on Rosadyne – Emma scolding and belittling an Aarchnaught worker just trying to do their job.

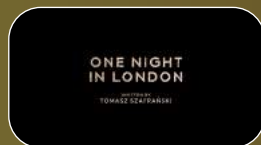
Emma doesn't see the problem – he wasn't willing to stand up for his own rights alongside them, clearly he needed a cold shower. Pola explodes – that's her excuse for bullying?! This guy was probably just doing what he thought was best to protect his family, but it didn't occur to Emma for a second that someone can see things differently than her and not be an "enemy to the cause". And that's because she has no compassion – she doesn't fight for Aarchnaughts or the oppressed, but to satisfy her own ambition, to be the one that brings "justice". Emma Legato, saviour of the universe – who cares at what cost. How many lives will be broken, families torn apart by her hollow crusade? Pola almost lost her family, her cousin, but does Emma have any idea how it feels?

Surprisingly, Emma does. She projects her own nightmare; six year old her being restrained, while her mother and sister are dragged away onto a spaceship. Her mother made her father look bad or something, and so the court banished her. They split the children like a property; Emma for the father, Gaja for the mother. Cause that was "fair". Maybe Emma doesn't have compassion, but she knows how it feels to be stripped of agency, treated as someone's personal benefit. And she will not rest until no one in the universe has to know that feeling. Oh, and what happened to her family? Her mother soon after was reported dead; Gaja disappeared without a trace. Neither she nor her father managed to locate her, and their connections encompass the whole Human

Empire. But Emma knows that Gaja's alive somewhere; that's why she wanted to go with The Doktor. She hopes to find her sister, something that is missing in her life.

While this mellows Pola up and makes her admit that perhaps she was too harsh on Emma, she still refuses to get out of the cage; she's a monster, she just ruins everyone's life: Antodus's, Toberman's, Doktor's, and now she also brought The Mara back. The world's better off without her. Emma states that The Doktor doesn't believe that and gives Pola the letter from her, which projects the flashback of Pola pleading the Doktor for help in The Zygons – the moment he saw that there's more to her than meets the eye, and she kept confirming that ever since. Pola is comforted by this and finally leaves the cage – in real world, this results in Pola's body rejecting The Mara, who materializes separately in the form of Rafal Rutkowski. The two fight over The Great Crystal, with Pola calling for and getting telepathic help from all her friends, which lets her get the upper hand. She summons a circle of mirrors, which banishes Mara back to the world of nightmares – where Kinda will once again keep her in check. Then she undoes the fortress and, with Doktor's help, throws The Great Crystal into supernova, so it can never threaten anyone again.

After this experience, Doktor and Pola make their amends, and Pola gives Emma her blessing to travel with the Doktor – but not with her, she's not there yet.



Doctor Who provides opportunity to do anything, and Tomasz Szafrński wouldn't be himself if he didn't take advantage of that. Thus, in this little pet project of his, he tries his hand at noir crime thriller by adapting *The Phantom Doctor*. The episode's in colour, but still provides plenty of play with tropes, as Doktor and Emma take the roles of detectives in post-war UK – in accordance with TVN's guidelines to go beyond Poland. The story however has been slimmed down to 45 minutes by cutting some subplots and unnecessary Zenla/Chris content, as this time the Doktor has only one companion at his disposal. Aside from that, the story sticks rather close to its source material.



To wrap up the first three seasons of *Through Time And Space*, a very special story has been chosen to be adapted – *The War Games*. Obviously, there is no way to do this ten-part epic justice in just one episode, so a full three episodes were dedicated to it.

The first episode involves the first three episodes, cutting the character of Jennifer and streamlining the introductory episode to about the first 10 minutes. The rest can then focus on establishing the setting

of The War Zone. Wojewoda, as this version of The War Chief is called, is established as a major antagonist and given more screen time at the cost of General Smythe and von Weich.

The episode ends with Doktor and Pola being separated as the former gets into the mysterious transportation unit, and it dematerializes. Pola is soon found by pursuing soldiers, only for those soldiers to be surprised and defeated by another group. As Pola is confused, someone calls her name, and Irena enters the picture, saying that as much as she didn't expect Pola here, she's very glad to see her.

THE LORDS OF WAR, PART TWO

WRITTEN BY
GRAŻYNA WILCZYŃSKA

In this episode, Joanna Jablczyńska receives credit in a title sequence alongside Hanna Śleszyńska and Paulina Walendziak.

The story starts diverging from the original but still follows most of the important plot points. Irena explains that she's still following the enemies from The Alien Who Stole The Moon, and the trace has led her here. It seems the moon thing was but a test run; they were actually setting up ambushes to scoop human soldiers and bring them here. They're mind-controlled, but a small number manages to break free; she organises them into a resistance force.

Pola joins them in their struggles against Smythe's and von Weich's forces in the B-plot, while the A-plot focuses on Doktor exploring

the control centre. Initially worried about Pola, she thinks about their past adventures and quickly shrugs it off, as Pola knows how to take care of herself. The Doktor learns all about mental processing, Wojewoda, and the antagonist from episode 3, who's also here and turns out to be Komisarz, head of Security Corps.

Their petty rivalry and mutual blaming for Doktor's intrusion allow the Doktor to gain the upper hand and escape back to 1917 with the reprocessing machine, despite obstacles. As she, Pola, and Irena devise a plan for a massive rebellion all across The War Zone, in the control centre, the mastermind behind this whole scheme, Wódz Naczelny, arrives. He's about to take matters into his own hands.

OUR FOUNDING FATHERS

WRITTEN BY
MICHAŁ WALCZAK

Yes, this story interrupts the finale right before the climax. The reason for this is TVN wanted it to coincide with American Thanksgiving Day, which this episode is supposed to celebrate.

The Doktor and Emma Legato arrive at Plymouth colony in 1621, where they join The Pilgrims and natives in their legendary first Thanksgiving. They also foil the plans of a nasty alien Ter'ist, who tries to cause a rift between these groups by (thwarted) attempts to destroy the crops and poison the natives' turkey livestock.

Emma is fangirling for the whole episode about meeting

great Pilgrims, and The Doktor affirms that these people have together built a splendid nation that is admired in the whole cosmos, and "we should all be proud" to be part of it.

THE LORDS OF WAR, PART THREE

WRITTEN BY
GRAŻYNA WILCZYŃSKA

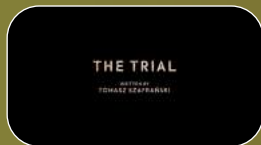
In this episode, Joanna Jablczyńska receives credit in a title sequence alongside Hanna Śleszyńska and Paulina Walendziak.

Essentially, this story is one big confrontation between resistance forces and the War Lords, full of twists, turns, and tactical moves. The struggles briefly resemble the ones from the original, but since TVN can afford the epic scale, they don't shy away from presenting us with some batalistic scenes.

Eventually, both Komisarz and Wojewoda are killed, and when the dust settles, the resistance... loses. Wódz Naczelny successfully summons the army from his planet, and they prepare to pacify the War Zone. Left with no choice, Doktor asks Irena to call for backup from Gallifrey. She refuses, as they're gonna arrest the Doktor, but she accepts this; the threat to the universe is too big to let it be.

Mission accomplished, Irena captured the Doktor as she was organising the resistance, but complications arose; Irena will be called a hero for all this, as she deserves to. Irena yields and calls the Time Lords; we see in Pola's POV, as the three of them, as well as Wódz Naczelny, get extracted from time. Cut to white, as Pola wakes up in a cell with

the Doktor. She apologises for dragging her into all this; they're on Gallifrey, and they await the trial in which The Doktor is the defendant, Pola's the witness, and the charges are crimes against time.



And so, the Christmas special adapts the final episode of *The War Games* in a loose manner. As Pola is not under arrest, she can leave the cell at any time, although she can only move around Gallifreyan court under the jurisdiction of the guard. It was, however, correctly assessed that her top priority will be checking on the Doktor. Thus, Pola takes a small trip, which alongside the Doktor's explanations serves as our introduction to Gallifreyan civilization. She also gets to see (already convicted) Wódcz Naczelný in his cell before she returns to the Doktor.

Soon after, they are greeted by the Doktor's old schoolmate, Kościej, who reveals that he was selected for the jury. While he needs to remain fair, he'll try his best to share his knowledge of the Doktor's good nature with other judges. Then, the episode turns into a courtroom drama, carried by the star-studded cast.

Doktor is spooked to find out that Rassilon, the legendary founder of Time Lord civilization, found the matter important enough to take the chair of Supreme Judge himself. On top of that, the prosecutor Got presents a highly manipulated case, accusing the Doctor

of favouring Earth, helping out criminals like Mnich and the War Lords, and heavily damaging the time fabric around the solar system – not to mention almost letting Mara loose. The Doktor pleads guilty, but the defence calls for dismissal due to the subject's poor mental condition.

Irena is revealed to take the role of defence attorney, sacrificing all the splendour she could have gotten by just remaining quiet. Her line of defence involves calling more witnesses – from Doktor's past, present, and future. While she couldn't reach Doktor's granddaughter Zuza, instead, his old mentor Kan'po Rinpoche shows up to speak about the Doktor's strong moral principles and large potential. Pola and Wódcz Naczelný are interrogated as witnesses of the present, proving that Doktor came across the War Lords by accident and did everything in her power to stop them.

Wódcz Naczelný gets more nervous as he's questioned, and it seems he did not expect this trial to go that way. Finally, he loses his temper, calls "treason," and tries to lash out at the guards but gets incapacitated and removed to suffer his sentence: Article Six.

There are many callbacks and references to episodes of *Through Time and Space* we've experienced, but the most interesting testimony comes from the Doktor's future. An old woman, Sara Janina Kowalska, who travelled with the Doktor in her youth but the Doktor is yet to travel with her, calls the Doktor an unmatched benefactor, hero of the universe. She assures that he always respected the laws

of time and never was cruel or cowardly, until his journey reached his purpose. However, even that declaration doesn't seem to convince the jury, as the Doktor makes no effort to help out in her own defence; clearly, she feels guilty.

The defence asks for a break, and Pola approaches her about it. The Doktor admits that she doesn't feel like much of a hero after all that happened recently; she failed to defeat the War Lords, and more importantly, she failed her, not being there for her when she needed that the most. Pola disagrees; sure, she had a rough time, but the Doktor couldn't know that; even if she did, she wouldn't have been able to magically fix that. Pola needs to defeat her own demons herself; Doktor gave her the best shot helping her out, and Pola's thankful for that; that's fine, that's enough. That's all they can do; just try their best wherever they can.

That's right, the Doktor realises, and she regains her vigour. In a closing statement, she pleads not guilty, but not because she's a hero; she's not. All she's doing is what's the right thing to do; the experimental signal of good. If the good can prevail even where dominated by evil, then how much more it can potentially do if given the chance. So she does; her best, whether it means defeating big emerging threats like Boneless or Cybermen or whether it's about helping one person. She interfered in time, never meddled with its fixed points, but never refrained from writing the story that can be written, like Time Lords at large do. She sees no wrong or harm in that; furthermore, she sees value that even if not everyone, at

HANNA ŚLESZYŃSKA

least she helped someone. Can Time Lords claim that?

The jury takes a long pause for deliberation, and someone shortly accosts Rassilon, before he silences everyone and declares the verdict. Not guilty! He sees no harm in the Doktor's activity, thus she can go on and continue it freely, as well as keep the TARDIS. Doktor, Pola, and Irena hug and celebrate; however, Rassilon specifies, in return for the TARDIS, the Doktor must complete one mission for Gallifreyan ABW (Agency of Universal Safety). The Doktor is reluctant until Rassilon reveals it concerns The Daleks. The camera closes up on Doktor reiterating the iconic phrase "The Daleks? Tell me more.", before the cut to the card "The Doktor will return in BIRTH OF THE DALEKS".

But before end credits roll, we're treated to a scene where

Got suddenly gets electrocuted. His tormenter turns out to be Kościej, furious that Got lost the case. He wanted Doktor terminated or at the very least exiled, so she can't interfere anymore with his plans to conquer the stars. She already foiled his plot with using the War Lords, and it was perfect; his own race of time-travelling conquerors. Furthermore, he lost his loyal servant Wojewoda... But soon, he will have his revenge on Doktor. He will, and there all will obey him, as he is its Mistrz.

Despite Our Founding Fathers causing some controversy, the third season of *Through Time And Space* was a resounding rating success, and TVN wanted to greenlight the next season right away. However, the higher-ups at Warner Bros. Discovery stepped in. The company

has implemented a cost-cutting policy to pay off former TimeWarner's policy, and they were deeply unsatisfied with TVN's enormous spending on this season, particularly *Enter The Dinosaurs*, *Rebirth of the Mara*, and *The Trial*. WBD reserved themselves time until April to audit everything and forbade starting any further work on TT&S until then. TVN, preoccupied that year with the upcoming parliamentary election, decided to schedule production of Season 4 for late autumn then, which gave Szafrński time to rest and make a short sitcom show, *Tylko Nie Piątek*, for TVP ABC. It wasn't until October 2023 that all the interested parties met again to work on further releases in the *Through Time And Space* franchise.

WIDWWA



DOCTOR WHO
THE NEW RENEGADE

SHADOWPLAY

The third season of *Doctor Who: The New Renegade*, while on the surface very different, with a new showrunner and a new group of supporting characters, remained very much in the same world as the first two seasons continuing to focus on fate and gods but this time focusing on the characters of Vajahnari and the White and Black Guardians, both played by Duncan Fraser. T'Nia Miller returned as an older Amanda Theodore, who already knows

the Doctor, but he doesn't know him. Additionally, Kate Siegel and Brandon P. Bell joined as Zahra and Dahr, respectively.

The Co-Executive Producers for the series included mainly people from the current world of Doctor Who, as Paramount+ were keen to keep the show in-line with what had come before. They were Chris Chibnall, Pete McTighe, Jessica Goldberg and Kevin Murphy. Flanagan had no say in their hiring. While Flanagan also decided

to direct each episode himself, he hadn't intended to write or co-write every episode, but after having to make intensive edits to every script that he received back from the writing staff, he decided it was necessary.

The season was marketed as fundamentally a different show to the previous two seasons, with the season's new subtitle, *ShadowPlay*, taking prominence in marketing material... Additionally, the title sequence was changed to a shorter title card, just

DOCTOR WHO
THE NEW RENEGADE
SHADOWPLAY

**SHADOWPLAY, EPISODE ONE:
WHISPERS IN THE DARK**

Season 3, Episode 1
Written by: Mike Flanagan
Directed by: Mike Flanagan
6 November 2022

**SHADOWPLAY, EPISODE TWO:
PROTOCOL 5**

Season 3, Episode 2
Written by: Mike Flanagan & Chris Chibnall
Directed by: Mike Flanagan
13 November 2022

**SHADOWPLAY, EPISODE THREE:
WOLTHROPE CASTLE**

Season 3, Episode 3
Written by: Mike Flanagan & Jessica Goldberg
Directed by: Mike Flanagan
20 November 2022

**SHADOWPLAY, EPISODE FOUR:
VAJAHNARI'S GIFT**

Season 3, Episode 4
Written by: Mike Flanagan & Simon Allen
Directed by: Mike Flanagan
27 November 2022

**SHADOWPLAY, EPISODE FIVE:
THE BATTLE FOR THE UNIVERSE**

Season 3, Episode 5
Written by: Mike Flanagan
Directed by: Mike Flanagan
4 December 2022

**SHADOWPLAY, EPISODE SIX:
GUARDIANS**

Season 3, Episode 6
Written by: Mike Flanagan & Rete McTighe
Directed by: Mike Flanagan
11 December 2022

**SHADOWPLAY, EPISODE SEVEN:
TIME'S END**

Season 3, Episode 7
Written by: Mike Flanagan & Sarah Dollard
Directed by: Mike Flanagan
19 February 2023

**SHADOWPLAY, EPISODE EIGHT:
LAST CHANCE**

Season 3, Episode 8
Written by: Mike Flanagan & Kevin Murphy
Directed by: Mike Flanagan
26 February 2023

**SHADOWPLAY, EPISODE NINE:
THE DEFINITION OF DEATH**

Season 3, Episode 9
Written by: Mike Flanagan & Vaughn Wilmott
Directed by: Mike Flanagan
5 March 2023

**SHADOWPLAY, EPISODE TEN:
ZAKAKTRAKTAN**

Season 3, Episode 10
Written by: Mike Flanagan
Directed by: Mike Flanagan
12 March 2023

featuring the season's logo and a shorter, more horrific version of the theme tune before cutting to the unified title card.

The season aired in two halves, the first from Episode

1-6 and the second from Episode 7-10. As such a big cliffhanger was written into the end of Episode 6 to leave the audience waiting.

EPISODE ONE
WHISPERS IN THE DARK
NOVEMBER 2022

The season begins with the Doctor and Gali arriving, after some time travelling together, on a desolated planet in eternal darkness. They find the locals hidden and indoors, scared of leaving their houses and they find out that this all began when a being called Vajahnari arrived three months earlier. However, some walk openly through the darkness and they call themselves the Cult of Vajahnari. They are slowly beginning to convert more and more people and no one seems to be doing anything about it... That is until the Doctor and Gali meet Amanda Theodore, an old woman with a military background who seems to act rather strange around the Doctor. She joins the pair in trying to displace the Cult and free the planet. By the end of the episode, working together, they manage to bring light back to the planet...

However, with the newfound illumination casting aside the veil of shadows, Vajahnari emerges from its depths, a nightmarish figure wreathed in an otherworldly aura. His power transcends the physical, and he possesses the ability to manipulate the very fabric of perception. Gali falls victim to this and is kidnapped into a realm where reality and nightmare intertwine. As Vajahnari sets loose his shadowy minions upon the Doctor and Amanda,

the boundaries between the tangible and the surreal blur. The planet itself seems to conspire against them, twisting into grotesque shapes and echoing with dissonant whispers. In this surreal nightmare, the Doctor and Amanda confront not only the shadowy creatures but the twisted illusions that threaten to consume their sanity... As a shadow creature lunges toward them, the episode ends.

EPISODE TWO
PROTOCOL 5
NOVEMBER 2022

Separated from Gali, the Doctor and Amanda are abruptly transported to a sprawling high-security prison complex, a nightmarish labyrinth designed to manipulate and harness the very essence of shadows. It becomes clear that Vajahnari's influence extends far beyond the confines of this facility, through to the cosmos in a sinister interplanetary network that twists the fabric of space and time itself. As the Doctor and Amanda navigate the corridors and encrypted chambers, in an attempt to escape, the power of Vajahnari's illusions manifests, turning the prison into a surreal maze of shifting shadows and landscapes. Walls seem to close in, and the air becomes thick with dread as the Doctor struggles to discern reality from the illusions that threaten to consume their sanity.

During their escape, they encounter a mysterious fellow prisoner, Zahra of Traken, whose presence is shrouded in a web of enigma.

To their astonishment, Zahra is revealed to be the daughter of the Doctor's previous companion, Nyssa. The Doctor senses that this coincidence is too large and speculates that some unseen force, larger than Vajahnari, is orchestrating a twisted game with their lives. Guided by an unexpected ally, a security guard named Dahr, they uncover the facility's secrets, including a cryptic computer file labelled "Protocol 5". Zahra, without knowing quite why, seizes the file, knowing its importance instinctively.

The escape becomes a relentless journey through ever-expanding and shifting dimensions of darkness, as the group battle the illusions engineered by Vajahnari. Just as they breach the prison's confines and find themselves at the space port for passage off-world, they reunite with Gali, who shares a harrowing tale of her own escape. Despite the ordeal, she appears unchanged and everyone quickly trusts her. As they prepare to depart the planet, we see a sinister black glow taint Gali's eyes.



The group's ship lands on a barren moon with only one building, Wolthrope Castle, where advanced technology coexists with a Medieval-themed society.

The Doctor, Gali, Zahra, and Dahr find themselves dwarfed by the shadow of the towering fortress, ruled by the enigmatic monarch, King Halen. Navigating through a world where laser swords

clash with robotic knights and holographic shields shimmer in the air, the Doctor encounters Ixion, the brilliant mind behind Wolthrope's technological wonders. It becomes evident that Ixion's discoveries hold the key to unleashing Vajahnari's insidious influence upon the galaxy. Markings around the castle unveil a connection to Vajahnari's origin, fueling the Doctor's determination to unravel the mystery, especially as it seems too much of a coincidence, yet again to be faced with something so relevant.

As they explore, they discover a holographic projection revealing an ancient prophecy predicting the ascent of Vajahnari. Racing against time, the Doctor and companions decipher the prophecy, while Ixion, driven by a misguided belief in the power of Vajahnari, unveils the Shadow Sphere, an artefact capable of manipulating reality itself. Meanwhile, Zahra and Dahr traverse the castle's labyrinthine corridors, encountering robotic sentinels and holographic illusions designed to guard Vajahnari's secret.

The Doctor unravels the Shadow Sphere's sinister power, realising its ability to warp perceptions and desires, tempting beings to embrace the shadows willingly in exchange for unimaginable power. Amidst the escalating chaos, King Halen's secret collaboration with Vajahnari comes to light. The monarch, once seemingly friendly to the group, now revels in the unfolding darkness. The Doctor faces the dual

challenge of confronting Gali's deepening connection to Vajahnari while navigating the treacherous alliances within the castle. However, Gali, fully engulfed in shadows, levitates above the Shadow Sphere, as it's fully activated; her eyes glowing with an otherworldly intensity as she declares allegiance to Vajahnari, her once-familiar voice now echoing with a chilling resonance.



With Gali under the influence of Vajahnari, the Doctor faces a dilemma on whether to save his companion or focus on stopping the impending cataclysm. The group learns that Vajahnari's gift is a dark power that grants dominion over the very essence of existence. As Gali exhibits newfound abilities, the Doctor races against time to find a solution.

Zahra and Dahr embark on a perilous journey to uncover the origins of Vajahnari's gift. They encounter ancient texts and hidden chambers within the Castle, revealing the existence of a cosmic balance between light and shadow, and how Vajahnari seeks to disrupt this delicate equilibrium.

Simultaneously, Gali, now serving as Vajahnari's conduit, begins to wield powers that warp reality itself. The Doctor attempts to reach out to the real Gali within the shadows, but his efforts are met with resistance. The tension rises as the group must decide whether to

confront Gali directly or find a way to neutralise Vajahnari's gift before it engulfs the universe in eternal darkness. The Doctor, Amanda, Zahra, and Dahr decide to unite to confront Vajahnari. As his shadowy influence expands, the group faces strange bizarre challenges, encountering nightmarish creatures and distorted landscapes.... But at the last second, the White and Black Guardians intervene and stop everything.



The Doctor explains that the White and Black Guardians, cosmic responsible for maintaining balance, intervene at a critical moment. They reveal that Vajahnari is a renegade god seeking to reshape the universe according to his own desires. The Guardians warn of the catastrophic consequences should Vajahnari succeed.

A climactic battle ensues, with the Doctor and his companions fighting against Vajahnari's minions while navigating through shifting dimensions. Gali, still under Vajahnari's sway, becomes a real danger, forcing the Doctor to confront the possibility of losing his companion to the shadows forever. Meanwhile, Amanda confides in Zahra about the fact she has knowledge of the Doctor's future that she can't tell him. Eventually, the White and Black Guardians offer an alliance to the Doctor. They explain that Vajahnari's rebellion threatens to plunge the universe into chaos, and only by working together can

they hope to stop the god. However, the Doctor is wary of their true motives and questions the cost of their assistance.

As the group plans their next move, tensions rise among them. The Guardians reveal that the only way to break Vajahnari's hold on Gali is to venture into the very heart of darkness itself.

A dangerous alliance forms as the Doctor, Amanda, Zahra, and Dahr join forces with the Guardians.



The Doctor and his companions, now reluctantly allied with the White and Black Guardians, traverse through the cosmic realms towards the heart of darkness. Along the way, the Guardians test the group's resolve and loyalty, pushing them to their limits.

As they journey deeper into the cosmic void, the group encounters bizarre and surreal challenges, manifestations of Vajahnari's influence over reality itself. Gali, still under the god's control, serves as an unpredictable wildcard, posing a constant threat to the fragile unity of the team. Zahra's knowledge of Protocol 5 becomes increasingly significant, hinting at a secret that could shift the balance of power in the struggle against Vajahnari.

The Doctor's trust in his newfound allies is tested, and the group must confront their deepest fears as they inch closer to the heart of darkness. The episode concludes with

Zahra revealing the contents of Protocol 5 to the Doctor which exposes the Black Guardian is in an alliance with Vajahnari.



Not at all surprised by the revelation of the Black Guardian's alliance with Vajahnari, the Doctor and his companions find themselves trapped at the temporal crossroads known as Time's End. The Guardians explain that Vajahnari seeks to manipulate the very fabric of time, using it as a weapon to reshape reality.

As the group navigates through fractured timelines and distorted realities, they encounter echoes of their past and future selves, facing twisted versions of their own history. Amanda sees the Fourteenth Doctor here and finally admits to the Doctor that she is a future friend of his. The Doctor confronts the consequences of his actions as Lord President, unravelling the tangled threads of time while trying to outmanoeuvre Vajahnari's influence.

Gali's connection to Vajahnari intensifies, and the Doctor faces the ultimate choice - save his companion or prevent the god from tearing apart the temporal continuum. Meanwhile, the Guardians reveal a cryptic prophecy that hints at a final confrontation that will determine the fate of the universe.

DOCTOR WHO THE NEW RENEGADE SHADOWPLAY

EPISODE EIGHT LAST CHANCE

The Doctor and his companions, still reeling from the revelations at Time's End, embark on a desperate mission to gather the necessary artefacts scattered across the timelines. These artefacts hold the key to confronting Vajahnari and severing his dark influence. Along the way, they encounter temporal anomalies, facing twisted versions of themselves and alternate realities.

As the group races against time, the Doctor confronts the shadows of his past and future, battling his own inner demons. The Guardians' motives become increasingly ambiguous, and the Doctor questions the price they might demand for their assistance.

The episode concludes with the group acquiring

the final artefact needed to confront Vajahnari, but the Black Guardian intervenes, revealing that Zahra is his daughter and clicks his fingers as the memories are unlocked in Zahra's mind.

EPISODE NINE THE DEFINITION OF DEATH

As memories flood back into Zahra's mind, she grapples with the shocking truth of her heritage. The Black Guardian manipulates her internal conflict, aiming to use her as a pawn in his alliance with Vajahnari.

Tensions within the group escalate, and trust hangs by a thread as Zahra struggles to reconcile her loyalties. The Doctor faces the dilemma of whether to save Zahra or press forward with the plan to stop Vajahnari. Meanwhile, Gali's connection to Vajahnari

reaches a critical point.

The episode ends with the Doctor and his companions standing at the threshold of the final confrontation with Vajahnari, uncertain of who among them can truly be trusted... but, out from the darkness, emerges Nyssa... old and battle hardened, having escaped from decades imprisoned by the Black Guardian.

EPISODE TEN ZAKAKTRAKTAN

The Doctor, Gali, Amanda, Zahra, Dahr and Nyssa armed with the artefacts, confront Vajahnari in his cosmic realm, Zakaktraktan, where darkness and reality intertwine. The Black Guardian, revelling in his manipulative schemes, watches from the shadows as the battle unfolds.

As the Doctor faces the

power of Vajahnari, the true nature of Protocol 5 is unveiled. Zahra, torn between her allegiance to the Doctor and her connection to the Black Guardian, makes a pivotal choice to side with the Guardian.

The epic battle reaches its end, with the very fabric of reality hanging in the balance. In a surprising turn of events, Nyssa manages to free Gali from Vajahnari's control but struggles with her daughter. Eventually, they manage to defeat the two Gods as, after a speech from the White Guardian, the Doctor realises that Zahra has to feel loved and that'll remove the power of the Black Guardian. Nyssa speaks to Zahra and in a long speech declares her love for her daughter and embraces her bringing her over to their side.

In the aftermath, as the darkness recedes, the Doctor and his companions find themselves back on a liberated Gaian Earth where the journey began. The White and Black Guardians, their cosmic conflict resolved, vanish into the universe. Gali, now free from Vajahnari's influence, reflects on her journey, and smiles slyly as she and the Doctor enter the TARDIS once more. She looks into the sky and whispers that a "greater force" will be seeing them soon.

While public reaction, overall, to this season was mixed, it trended more positive than the previous two had managed. The horror narratives were praised but the soap-opera-like revelations about the Black Guardian and Nyssa were




questioned by the fandom at large as being entirely unnecessary and outright bizarre. However, some of the largest criticism came from inside the production team from Mike Flanagan, himself. Production had not been easy and Flanagan had threatened to walk out from his contract on several occasions. He felt he'd had limited creative control with too many stipulations from Paramount, Jane Espenson and Mal Young over the story of the season. Additionally, not being able to choose his own team of writers fundamentally embarrassed his authority as showrunner. He was disappointed at the fact he hadn't been able to include many elements of Doctor Who's history that he'd wished to, due to the fact

that they were, apparently, "recently used elsewhere in the franchise". Even, the inclusion of Vajahnari in this season had been a decision undertaken by Mal Young before Flanagan was even brought aboard. This is what led to the several delays in the release of the season, especially during the post-production and editing process as Flanagan battled with the Execs to achieve a good product.

Not wishing to break another contract, as Flanagan was contracted to showrun Season 4, as well, Paramount decided to concede on a few of Flanagan's wishes for the next season. This included bringing in his own writers and including some story elements he was more interested in.

WIDWWA

A portrait of Jo Brand, a woman with short red hair and black-rimmed glasses, smiling slightly. She is wearing a dark top. The background is a soft, out-of-focus grey.

DOCTOR WHO THE TIME MEDDLERS

SERIES 1

Doctor Who: The Time Meddlers was perhaps the most innovative spinoff for the Doctor Who franchise yet, tackling a completely different genre to ever before - a sitcom. The show was commissioned as part of a programming need for pre-watershed content aimed at young adult audiences on the newly-relaunched BBC Three. Although Paramount did contribute to the budget, as usual, they weren't as interested in this as other

projects and mostly left this to the BBC to produce.

The series starred a range of comedy actors, playing mostly new characters to the Doctor Who universe. They were joined by Jo Brand, reprising her role as the Monk which she debuted the previous year in The Daleks' Master Plan. The general concept was the Monk and some other rogues have hijinks meddling with historical events in their own TARDIS. The entire show was shot at WhoStudios' Lambert

Centre in front of a live studio audience.

The show lacked a title sequence, instead just featured a short title card which read "Doctor Who: The Time Meddlers" and "Created by Ronald D. Moore", before cutting to the unified title card for the episode title. The theme tune was a short sting featuring the motif introduced in Bear McCreary's theme for the Monk. While Ronald D. Moore did create the show, all episodes, apart from the pilot,

DOCTOR WHO THE TIME MEDDLERS

SERIES 1

INCURSIO BRITANNICA

Series 1, Episode 1
Written by: Ronald D. Moore
Directed by: Tom Kingsley
10 January 2023

YAKETY SAX

Series 1, Episode 2
Written by: Steven Moffat
Directed by: Tom Kingsley
17 January 2023

MINCEMEAT

Series 1, Episode 3
Written by: Steven Moffat
Directed by: Tom Kingsley
24 January 2023

AXE FIGHT

Series 1, Episode 4
Written by: Steven Moffat
Directed by: Tom Kingsley
31 January 2023

REGENCY NIGHT FEVER

Series 1, Episode 5
Written by: Steven Moffat
Directed by: Tom Kingsley
7 February 2023

VIENNA

Series 1, Episode 6
Written by: Steven Moffat
Directed by: Tom Kingsley
14 February 2023

were written by Steven Moffat, while the entire series was directed by Tom Kingsley.

The six part series was structured with an episode focusing on each character, while the pilot focused on everyone. The general structure of an episode saw the first half take place on the Monk's TARDIS, while the second half took place in a historical location.

INCURSIO BRITANNICA

WRITTEN BY
RONALD D. MOORE

The first episode of the show was primarily just set-up, introducing each of our five characters and bringing them together. We begin by

following a character called Astrid, who is a 40-year old ex-Time Agent who has a significant price on her head. She arrives in AD 52 during the Roman invasion of Britain. Meanwhile, we're introduced to each of our other characters, who for one reason or another end up there too, they are: Eric Brotane, a Scallatti from Taoter III; Glala, a human who ended up stranded in space due to a time storm and Ruksana, an escaped prisoner from Shada. The Monk first appears about 10-minutes in, just to meddle with the historical events unfolding. Together they join forces to avert the invasion of Britain by the Romans, causing disastrous ripples for the time continuum. At the end, they're all stranded apart from the Monk with her TARDIS, so as a 'thank you' she offers them passage back to wherever they want in her TARDIS.

YAKETY SAX

WRITTEN BY
STEVEN MOFFAT

Focusing on Eric, it's revealed that the Monk doesn't actually have any control over her TARDIS but she knows that it's a meddler like her and will take her to the most entertaining places. The rest of the characters are annoyed by this and agree that they'll do their best to find alternative transport wherever they land. The place in question is 1846 Belgium, where they meet Adolphe Sax who has just invented the Saxophone. In an attempt to leave, Eric goes back into the TARDIS but it ends up transporting him, Astrid and Ruksana to

Adolphe's childhood where they attempt to kill him, but he escapes. They then continue moving through his life, continually trying to cause accidents which all fail. Eventually, when they manage to make it back to 1846, the Monk decides that the best plan is to alter the Saxophone to make it more annoying and annoy the population of Earth for the rest of time.

MINCEMEAT

WRITTEN BY
STEVEN MOFFAT

Focusing on Ruksana, this episode revolves around Operation Mincemeat, the Second World War operation where a corpse was dressed up with a fake uniform and fake documents to fool the Nazis. Here, the Time Meddlers try to alter history by doing their best to make the body seem more and more fake and convince the Nazis that it's a hoax, but the more they do this, the more the Nazis seem to believe it's genuine. This episode also features the first reference to a prisoner being kept in the Monk's TARDIS.

AXE FIGHT

WRITTEN BY
STEVEN MOFFAT

Focusing on Astrid, this episode sees the Time Meddlers travel back to 1138 where they arrive in an English castle and decide to have an "axe fight"... which in fact sees them teaching everyone how to play electric guitars and battling it out to be crowned the

ultimate guitar champion. This results in the electric guitar being introduced in 1138 and, more importantly, electricity as a whole... changing history forever.



Focusing on Glala, they land in the Regency and as a result of their actions in the previous episode, the Time Meddlers find it populated entirely by Disco music, over two hundred years too early. Enjoying the consequence of their meddling, they decide to produce their own hit Disco track, but it's so awful that everyone decides to abandon Disco music and go back to Baroque music.



Finally, focusing on the Monk, the TARDIS lands in Vienna during 1913, where they soon discover that Adolf Hitler, Joseph Stalin, Leon Trotsky, Josip Broz Tito and Sigmund Freud are all living there, only a few minutes from each other... which is discovered by each one of the characters accidentally bumping into them. Of course, the Monk's plan involves attempting to bring them all together to see what chaos could possibly ensue. However, the prisoner in the Monk's TARDIS is revealed to be the Twelfth Doctor, who is freed by Ruksana, who discovered his existence in Episode 3, and he

persuades her to stop and turn good to help fix time. Together they repair much of the alterations the Meddlers have made over the series, and stop their current plan, but when the Monk finds out, she locks both the Doctor and Ruksana back in the cell, together.

The series generated a mixed reception from both fans and critics, as the innovative move into the sitcom genre sparked both excitement and scepticism within the Doctor Who community. The decision to explore a comedic approach, an uncharted territory for the franchise, was praised for its boldness, but it also raised concerns among fans accustomed to the franchise's traditional format.

One aspect that received widespread acclaim was the diverse and talented cast of comedy actors. The introduction of new characters brought a fresh dynamic to the Doctor Who universe. Jo Brand's reprisal of her role as the Monk from "The Daleks' Master Plan" added a familiar element for long-time fans. The chemistry among the cast members, coupled with their comedic timing, was highlighted as a major strength of the series.

The sitcom's structure, with each episode focusing on a different character, received a mixed response. Some viewers enjoyed the opportunity to delve into the backstories of the Time Meddlers, providing depth to their personalities. However, others felt that the fragmented narrative hindered the overall coherence of the series.

The humour itself was a point of contention. Some praised

the clever and witty writing, appreciating the comedic take on historical events and the Doctor Who lore. The show's ability to balance humour with a science fiction backdrop was commended. However, there were critics who found the humour too forced or felt that it undermined the seriousness of certain historical contexts and was far too sexual in nature.

The decision to shoot the series in front of a live studio audience added an extra layer of authenticity to the sitcom format. However, while some appreciated the live reactions and the energy it brought to the show, others argued that it occasionally led to forced laughter and detracted from the immersion in certain scenes.

The overarching plot, involving the Time Meddlers altering historical events, received a mixed response based on individual episodes. Some were praised for their creativity and the clever incorporation of historical figures and events, while others were criticised for their perceived lack of depth or coherence.

However, the series was greenlit for a second season and the viewing figures were good enough for the BBC to move the show from BBC Three to BBC Two, including a repeat of the first season there. Ironically, this negated the entire point of why the show had been commissioned originally.

WIDWWA

WHAT IF
DOCTOR
WHO
WASN'T AXED?
THE MAGAZINE



DOCTOR WHO[®]

REMASTERED

SEASON 10

Once again, *Doctor Who: Remastered* returned for the first of its two annual seasons. This time was *Remastered's* tenth season which covered Season 17 and 18 of *Doctor Who*. With a total of 12 stories, it was extended to 13 episodes by keeping one-story (mostly) intact, as a two-parter. Originally this was going to be *Logopolis*, the Fourth Doctor's regeneration story and season finale, but upon rewatching it for the project, the producers

agreed that *Logopolis* was one of the stories in the season that would most benefit from a streamlined cutdown and instead opted for *City of Death* as there was little of irrelevance or padding in the original story.

The format remained the same as previously, with cut-down 45-minute episodes, HD upscaling and film transfers, new CGI effects and selected new incidental music in relevant and appropriate places.

The order of the season was slightly changed as well, moving *City of Death* to the middle of the season, bridging the gap from Season 17 to Season 18. This was done because *City of Death* could be a tentpole two-parter for the middle and it saw the Doctor and Romana at their warmest and most comfortable together and because of the costume change, they couldn't intermix Season 17 and 18 stories.

The first major difference is right at the beginning of

DOCTOR WHO REMASTERED SEASON 10

DESTINY OF THE DALEKS

Season 10, Episode 1
Written by: Terry Nation and Douglas Adams
Directed by: Ken Grieve
30 March 2023/1 April 2023

THE CREATURE FROM THE PIT

Season 10, Episode 2
Written by: David Fisher
Directed by: Christopher Barry
30 March 2023/8 April 2023

THE NIGHTMARE OF EDEN

Season 10, Episode 3
Written by: Bob Baker
Directed by: Alan Bromly
30 March 2023/15 April 2023

THE HORNS OF NIMON

Season 10, Episode 4
Written by: Anthony Read
Directed by: Kenny McBain
30 March 2023/22 April 2023

CITY OF DEATH, PART ONE

Season 10, Episode 5
Written by: Douglas Adams
and Graham Williams
Directed by: Michael Hayes
30 March 2023/29 April 2023

CITY OF DEATH, PART TWO

Season 10, Episode 6
Written by: Douglas Adams
and Graham Williams
Directed by: Michael Hayes
30 March 2023/6 May April 2023

THE LEISURE HIVE

Season 10, Episode 7
Written by: David Fisher
Directed by: Lovett Bickford
30 March 2023/13 May 2023

MEGLOS

Season 10, Episode 8
Written by: John Flanagan
and Andrew McCulloch
Directed by: Terence Dudley
30 March 2023/20 May 2023

FULL CIRCLE

Season 10, Episode 9
Written by: Andrew Smith
Directed by: Peter Grimwade
30 March 2023/27 May 2023

STATE OF DECAY

Season 10, Episode 10
Written by: Terrance Dicks
Directed by: Peter Moffatt
30 March 2023/3 June 2023

WARRIORS' GATE

Season 10, Episode 11
Written by: Stephen Gallagher
Directed by: Paul Joyce and Graeme Harper
30 March 2023/10 June 2023

THE KEEPER OF TRAKEN

Season 10, Episode 12
Written by: Johnny Byrne
Directed by: John Black
30 March 2023/17 June 2023

LOGOPOLIS

Season 10, Episode 13
Written by: Christopher H. Bidmead
Directed by: Peter Grimwade
30 March 2023/24 June 2023

the first episode, was the title sequence is in the style of the sequence introduced in Season 18. It's pretty much the same as the original, except for a HD remaster, from the original film elements, and the logo being replaced with the 2020 version. Also, as with previous *Remastered* title sequences, some production credits are in the titles and the unified title card is used too. This accompanies all 13-episodes despite only featuring on 7 of the stories.

After that, straight into *Destiny of the Daleks* and Romana's regeneration sequence is no more, due to it being replaced with a brand-new, more traditional regeneration sequence at the end of the previous season. It is reprised as a part of a 'previously' section but elsewhere the episode largely ignores Romana's newly regenerated status.

Aside from the usual VFX updates such as laser beams and CGI remakes of poor model work, *Destiny of the Daleks* also included exterior set-extensions of destroyed Dalek and Kaled domes (as seen in *Genesis of the Daleks*) and voice modulation on Davros. Many of the more absurd elements of the serial were cut in exchange for a more serious tone.

Most of the rest of the season was fairly straight forward in its remastering, with little other creative departures. Some notable changes included vast CGI improvements on the model work in *Nightmare of Eden* and a huge CSO clean-up and colourisation operation in *Warriors' Gate*.

For the final two episodes, *The Keeper of Traken* and

Logopolis, more changes were made. The biggest one here is *The Keeper of Traken* which saw a CGI enhanced iteration of the Master, as played by Geoffrey Beevers, to further resemble the Master, as played by Peter Pratt, in *The Deadly Assassin*. This mainly consisted of replacing Beevers' eyes with the more synthetic 'ping-pong' ball eyes of the Pratt version. Enhancements to the skin and facial detail was also made. Additionally, the "transformation" effect from Beevers to Ainley was enhanced showing Ainley's facial features embed themselves into Beevers, instead of just a simple fade.

For *Logopolis*, the *Remastered* crew visited Jodrell Bank, the intended location for the serial, and shot several new shots of the site for use in the *Remastered* version which replaced the original models. On top of this, CGI versions of the Logopolis city and the shrinking TARDIS were made. In the scene where the Fourth Doctor falls to his death, intense CSO cleanup was undertaken, and a CGI body double was utilised in the wide shots featuring a puppet. Tegan, Nyssa and Adric's incorrect and mismatching eyelines were also fixed and synchronised. The regeneration effect was kept the same but it was recoloured to gold to match the new style. The end credits were replaced with just a face-less Season 18 end credits sequence.

All episodes were released on Paramount+ and BBC iPlayer on 30 March 2023 with weekly broadcasts on BBC Two starting from Saturday 1 April 2023.

WIDWWA



skySHOWTIME

DOCTOR MISTERIO

SEASON 2

Despite having run for a single failed season in 2019, produced by RTVE, Doctor Misterio returned as a SkyShowtime original on 6 April 2023. This was because Paramount+ had picked up the show, and wanted to use it for their launch, as SkyShowtime, in Spain, as well as for Latin America audiences.

Returning to the series was Jamie Blanch starring as El Doctor, but apart from that, the cast and crew was almost entirely new. The biggest

new addition to the cast was Unax Ugalde, playing the mysterious El Desconocido. Uniquely, it was decided to exclude any companions from this season.

Cristóbal Garrido was brought in as Showrunner, joined by Maggy Chan and Mal Young as Executive Producers. Doctor Who writer and co-showrunner of The Elysium, Toni Graphia, also worked on the show as a Consulting Producer.

A new logo was introduced, to keep in line with Doctor

Who's 2020 franchise logo. A short title card replaced the title sequence, displaying the logo, before cutting to the unified title card which was employed afterward. The theme tune remained the same as Season 1.

While overall being serialised, this season did contain smaller standalone stories, including adaptations of Chain Reaction, God's Familiars, Praxeus and The Age of Discovery. It ran for 10x45 minute episodes.

DOCTOR MISTERIO SEASON 2

EL CAZADOR METÁLICO

Season 2, Episode 1
Written by: Cristóbal Garrido
Directed by: Paco Plaza
6 April 2023

EL TEJEDOR DE SUEÑOS

Season 2, Episode 2
Written by: Sergi Belbel
Directed by: Paco Plaza
13 April 2023

GUARDIANES SILENCIOSOS I

Season 2, Episode 3
Written by: Cristóbal Garrido
Directed by: Chiqui Carabante
20 April 2023

GUARDIANES SILENCIOSOS II

Season 2, Episode 4
Written by: Cristóbal Garrido
Directed by: Álvaro Vicario
27 April 2023

REPETICIÓN ETERNA

Season 2, Episode 5
Written by: Jordi Calafi
Directed by: Álvaro Vicario
4 May 2023

HABLANDO CON CUERNOS

Season 2, Episode 6
Written by: Cristina Clemente
Directed by: Juan Gil
11 May 2023

CANCIÓN DEL COSMOS

Season 2, Episode 7
Written by: Cristina Clemente
Directed by: Chiqui Carabante
18 May 2023

PLAGA PLÁSTICA

Season 2, Episode 8
Written by: Jordi Calafi
Directed by: Juan Gil
25 May 2023

EL MUSEO ANIMADO

Season 2, Episode 9
Written by: Cristóbal Garrido
Directed by: Paco Plaza
1 June 2023

GUARDIANES DEL PASADO

Season 2, Episode 10
Written by: Cristóbal Garrido
Directed by: Paco Plaza
8 June 2023

EL CAZADOR METÁLICO

This episode is loosely based around Chain Reaction, as we catch-up with El Doctor in the midst of an action-packed adventure. However, part way through, we cut to elsewhere in the city, where we see a new

character, El Desconocido, step out of another TARDIS. These two narratives intercut with each other, and the two characters never meet, but soon it becomes clear that El Desconocido is in fact a future version of the Doctor, but only with foggy and vague memories of his past, including the currently unfolding events. Working separately, and unaware of the other's presence, both Doctors manage to defeat the Raston Robots and save the city. Each subsequent episode sees the same situation where both Doctors land in the same place.

EL TEJEDOR DE SUEÑOS

The Doctors land in a town where dreams come to life, nightmares start to materialise, threatening to consume everything. They confront and defeat the Dream Weaver, a being that feeds on fear, to save the town. Once again, the two Doctors do not meet.

GUARDIANES SILENCIOSOS I

This episode is based upon both God's Famillars and The Age of Discovery, relocating the action of the Victorian sailing boat in the original to Vespucci's ship. Due to the proximity of the two Doctors to each other, at the end of this episode, the two of them meet, but are unaware of the other's identity, with the future Doctor calling himself, the only name he knows himself as, El Desconocido.

GUARDIANES SILENCIOSOS II

The second episode plays out similarly to the original, just with both Doctors working together to defeat the Daleks, and the inclusion of Vespucci. However, El Desconocido becomes stranded at the end of the episode, as his TARDIS is shipwrecked, and ends up joining El Doctor in his TARDIS. It's at this point that El Desconocido begins to piece things together and realises who El Doctor is, but he stays silent to keep the timelines in sync.

REPETICIÓN ETERNA

While travelling through the vortex, the TARDIS gets trapped in a time loop, repeating the same events over and over. The Doctors have to figure out the source of the loop and break free before time collapses in on itself, and El Desconocido has to try his best to keep his identity hidden despite spending so long so closely to El Doctor.

HABLANDO CON CUERNOS

This episode sees the Doctors land on a planet where a magical bull grants them, and everyone else on the planet, incredible artistic abilities... but at a terrible cost, as it robs them of their academia. They confront the magical bull and manage to free everyone from

its enslavement.

CANCIÓN DEL COSMOS

In this episode, the Doctors come across an ancient prophecy which foretells the end of the universe, and they end up having to follow a celestial melody to uncover the source of the impending cataclysm. However, El Desconocido holds knowledge of this cataclysmic event and has to keep this a secret, while attempting to save the day.

PLAGA PLÁSTICA

This episode is an adaptation of the Season 53 story, Praxeus, but cut-down to 45-minutes. It features the Nestene as the main villain. It's in this episode that El Doctor first becomes suspicious of El Desconocido and begins to question his origins.

EL MUSEO ANIMADO

The Doctors visit the largest museum in the galaxy, where they find the exhibits coming to life due to the presence of the TARDIS. What ensues is mostly a big old fantasy episode as figures from ancient history, and invented history, all come to life, as well as other artifacts. Eventually, they manage to rewire the TARDIS to fix the issue but end up stranding themselves.

GUARDIANES DEL PASADO

The finale of the series sees the two Doctors stranded on an alien planet, where they come across its native species, who devour memories... El Desconocido realises this is what happened to him in the past, so he tries to leave. However, El Doctor is angry about this and they argue before El Desconocido reveals to him his identity. As El Doctor's memories begin to fade, they say an emotional farewell, and El Desconocido leaves. Finally, El Doctor regenerates and becomes El Desconocido...

In the present, El Desconocido finds his TARDIS and sets the controls, clapping his hands and smiling.

Following the premiere of the season, the inclusion of Unax Ugalde as El Desconocido, raised a lot of eyebrows. The decision to exclude companions for this season was a considered bold move, and fans were not receptive to the changes, however, the rebrand was considered a success.

As the season unfolded, the public reception took an unexpected turn. In Spain, Doctor Misterio struggled to capture the audience's interest, and the figures SkyShowtime received reflected the disappointment of the local viewers. However, the story was entirely different in Latin America, where the show garnered a dedicated and enthusiastic following. The unique narrative structure, with two Doctors

working independently on parallel storylines, resonated with Latin American audiences, leading to a surge in popularity.

Influenced by the success in Latin America, Paramount decided to commission the show for a third season starring Unax Ugalde as El Doctor. Cristóbal Garrido recognised the regional appeal and the potential for growth in that market and Paramount+ saw an opportunity to capitalise on the Latin American fanbase.

WIDWWA

WHAT IF
DOCTOR
WHO
WASN'T AXED?
THE MAGAZINE



MYSTERIET DOKTORN

SEASON 3

The third season of *Mysteriet Doktorn*, while originally intended to be the penultimate season of the show, was changed to the final season during pre-production when Hans Rosenfeldt decided he felt the story of the show had run its course and wanted to move onto other projects. While a continuation of the story set out in the first two seasons, this one goes in a very different direction focusing far more on the characters of the Doktorn and the Bemästra and less on the individual story of the week, or even

any of the other characters. This came about due to the online “shipping” sensation of “Dokästra” which blew up on social media between the two seasons. In fact, the stories themselves take a backseat as it was decided to make every story a two-parter and let their plots only act as a backdrop for the Doktorn and the Bemästra.

Adaptation wise, this was the most diverse season yet with stories from the First, Third, Fourteenth and Eighth Doctor eras, as well as one from *Leftover*.

De Elektroniska Drakarna

Picking up over a year after the events of Season 2 and it’s revealed that the Doktorn has left FARA due to it being infiltrated by the Bemästra. She’s left Sweden and is living an ordinary life as a newspaper seller in Copenhagen. This story is an adaptation of *The War Machines* and sees the Doktorn investigating a new cloud system, called WOTAN, in Copenhagen. During this investigation, the Doktorn coincidentally comes across Erik Långström, who is also investigating Wotan. The

MYSTERIET DOKTORN

SEASON 3

DE ELEKTRONISKA DRÄKARNA I

Season 3, Episode 1
Written by: Hans Rosenfeldt
Directed by: Henrik Björn
21 April 2023

DE ELEKTRONISKA DRÄKARNA II

Season 3, Episode 2
Written by: Hans Rosenfeldt
Directed by: Henrik Björn
28 April 2023

FRÄMMANDE FRÄMLING I

Season 3, Episode 3
Written by: Alexander Kantsjö
Directed by: Jakob Ström
5 May 2023

FRÄMMANDE FRÄMLING II

Season 3, Episode 4
Written by: Alexander Kantsjö
Directed by: Jakob Ström
12 May 2023

NU KÖR VI I

Season 3, Episode 5
Written by: Edward af Sillén
Directed by: Daniel di Grado
19 May 2023

NU KÖR VI II

Season 3, Episode 6
Written by: Edward af Sillén
Directed by: Daniel di Grado
26 May 2023

DEN EVIGA SMITTAN I

Season 3, Episode 7
Written by: Fredrik T Olsson
Directed by: Anders Engström
2 June 2023

DEN EVIGA SMITTAN II

Season 3, Episode 8
Written by: Fredrik T Olsson
Directed by: Anders Engström
9 June 2023

LUNGBARROWN I

Season 3, Episode 9
Written by: Hans Rosenfeldt
Directed by: Henrik Björn
16 June 2023

LUNGBARROWN II

Season 3, Episode 10
Written by: Hans Rosenfeldt
Directed by: Henrik Björn
23 June 2023

first episode just focuses on them, cliffhanging when WOTAN begins its invasion of Copenhagen.

With no choice but to call in FARA, the Doktorn, Långström and the Bemästra are all reunited but have to work together to defeat WOTAN. A lot of this episode focuses on their interpersonal drama against the backdrop

of action between the FARA troops and the War Machines. However, Långström dies, sacrificing his life to save the city. At the end of the episode, the Doktorn decides to return to Sweden so that she can keep an eye on the Bemästra, with the hope of exposing her.

Främmande Främling

This story is an adaptation of *The Time Warrior*, but alters the setting to the 10th Century during the Viking era. It sees the Doktorn and the Bemästra ending up in the past, as the Sontaran, Linx, steals FARA scientists to try and repair his spacecraft. The main crux of this episode is about the Doktorn getting the Bemästra to admit that she is actually the Bemästra, which, eventually, she ends up doing. She then admits to the Doktorn that she just wanted to annoy her by taking away the thing that she loved the most, Långström. However, the Doktorn admits that it's not Långström who she loved the most and kisses the Bemästra. However, they are interrupted by Linx, who just studies the "ritual" scientifically. Eventually, they defeat Linx and get back to the present.

Nu Kör Vi

This story is an adaptation of *The Food of Love*, but is set in the modern day as the Doktorn and the Bemästra decide to attend the (fictionalised) final of Melodifestivalen, essentially as a first date... However, there's an alien invasion by the Carrionites, using the power of song. Most of the adaptations from the original are simply to set the story in the modern age alongside a

high concentration of Swedish in jokes and references. Celebrities who came in this story include Christer Björkman, Farah Abadi, Lisa Ajax, Omar Rudberg and *Mysteriet Doktorn's* very own theme tune singer, Anna Bergendahl. By the end of the episode, the Doktorn and Bemästra officially become a couple and vow to work together to return to their home planet.

Den Eviga Smittan

This story is an adaptation of *End of Days*, from the spinoff series, *Leftover*. It plays out fairly similarly to the original, with the main difference being the fact that Henrick is replaced with a resurrected Långström, who obviously ends up dead again by the end. The ending of this story sees the Doktorn and the Bemästra managing to escape Earth and journey to their home planet, Gallifrey.

Lungharrow

Focusing entirely on the Doktorn and the Bemästra arriving back on their home planet, as they reunite with their people, the Tidsherrar. This story is a direct adaptation of *Lungharrow* and explores their origins, and strangely, given the context, reveals them (and all other Tidsherrar) to be cousins. It's unlike any other *Mysteriet Doktorn* episode, and gets so dark and messed up by the end, it sees both the Doktorn and the Bemästra sacrificing their lives to save the other, in an almost Romeo and Juliet type story, leaving a very strange and unexpected ending for the programme.

WIDWWA



DOCTOR WHO

THE OTHER WORLD

The third and final serial of Season 56 was, from its announcement, the one that fans were the most in the dark about. Fans knew what *The Daleks' Master Plan* would look like as a whole, and the same went for *The Restoration*, as a celebration of *Doctor Who* on television. This serial, helmed by David Renwick, who had been the Executive Producer from 1998-2003, fans were clueless about. There were a few basic assumptions including the fact

it'd be primarily set on Earth, but many turned out to be incorrect such as characters like Sammy Thompson or even Rosalyn Clyne appearing.

David Renwick's approach was far different to Ronald D. Moore and Jane Espenson's method of showrunning. His only writing credit was a co-write on the final episode and overall he was there to craft the overall story with his team of Co-Executive Producers, who were Russell T Davies, Robert Shearman, Steven Moffat and

Chris Chibnall. His approach was just to replicate how he'd done *Doctor Who* 20-years earlier, with many of the same people, but in a modern setting with a modern story and a modern format.

Production wise, the serial was produced in three blocks, each helmed by a different producer and director. Block 1 by, director, Lee Haven Jones and, producer, Rosemary McGowan covering Episodes 2 and 3; Block 2 by, director, Hettie MacDonald and,

DOCTOR WHO

THE OTHER WORLD

THE OTHER WORLD, EPISODE ONE: ENIGMA

Season 56, Episode 8
Written by: Robert Shearman
Directed by: Hettie MacDonald
9 April 2023

THE OTHER WORLD, EPISODE TWO: THE SKY ABOVE

Season 56, Episode 9
Written by: Russell T Davies
Directed by: Lee Haven Jones
16 April 2023

THE OTHER WORLD, EPISODE THREE: SPECIES 001

Season 56, Episode 10
Written by: Chris Chibnall
Directed by: Lee Haven Jones
23 April 2023

THE OTHER WORLD, EPISODE FOUR: THE END OF HUMANITY

Season 56, Episode 11
Written by: Russell T Davies
Directed by: Joe Ahearne
30 April 2023

THE OTHER WORLD, EPISODE FIVE: GABMIT

Season 56, Episode 12
Written by: Steven Moffat
Directed by: Hettie MacDonald
7 May 2023

THE OTHER WORLD, EPISODE SIX: THE LIGHT OF THE MOON

Season 56, Episode 13
Written by: Robert Shearman & David Renwick
Directed by: Joe Ahearne
14 May 2023

producer, Colin Wratten covering Episodes 1 and 5; Block 3 by, director, Joe Ahearne and, producer, Gary Russell. With the exception of Rosemary McGowan, who Renwick had worked with in the interim, everyone else on the team, Renwick had pulled from their own experience on *Doctor Who*.

Due to the heavy reliance on nostalgia in the previous two stories, Renwick decided to do something different and tell a story, which while still touched on Doctor Who's past, did something a bit different. Viv Kalanek was brought back, from her appearance in Season 53, because Renwick enjoyed



her character and wanted to work with Jaye Griffiths. Renwick also worked from the status-quo that *Doctor Who: The Upgrade From Tomorrow* had established with UNIT no longer existing. While that film had implied that it would be reorganised into a body very similar to UNIT, but without Cybermen being in control, Renwick decided to subvert that and have the "Tomahawk project" evolve into something very different, so a new angle on alien incursions could be presented.

Just like *The Daleks' Master Plan*, the logo for *The Other World* appeared in the title sequence, in place of the main *Doctor Who* logo. Only Ace Bhatti and Jaye Griffiths were listed in the opening credits until Episode 4, whereby another name was added.



After an ominous opening shot of planet Earth, we meet Viv Kalanek, a government minister who walks into a vast office, with a sign on the door reading "Department for Extraterrestrial Affairs and Logistics". She's given a briefing and, amongst other things, makes reference to the defence and IT contracts being awarded and the security

contract for the Black Archive. It's revealed that after the fall of UNIT, the new government reorganised and took their assets and administration into a newly formed government department, with a very limited budget. Viv Kalanek is that department's secretary of state.

Meanwhile, we catch up with the Doctor who's on a wild adventure in a space oil refinery and seems to have aged a considerable amount since we last saw him. His demeanour is different, he's wiser and older but also far less jovial than before. While this is mostly just here to reintroduce the Doctor, he does come across a series of coordinates in a computer system which he notes down.

For much of the rest of the episode, the Doctor investigates these coordinates and comes across several different clues about "something" coming to Earth and "ravaging" humanity. Meanwhile, on Earth we focus on Viv as she uncovers a conspiracy within her own department and within the government itself. This includes a visit to the Black Archive, which is now under state control, and withdraws an item which detects if a non-human is present. Eventually, everything culminates in her meeting with the Prime



↑ Sean Pertwee as Sir Percival

Minister, Sir Percival Holliday, and the device alerts her that the Prime Minister is not human. Keeping her cool, she tries to exit the meeting but Holliday begins to reveal himself, as reptilian eyes begin to form from his face. As Viv feels her life is about to end, she turns to her side and sees the Doctor, who smiles and activates a forcefield between them and the Prime Minister.

A confrontation between the Doctor and Holliday takes place, where Holliday says that his people are coming to take what is rightfully theirs. The Doctor is confused and theorises that they could be Silurians, wanting to take back the Earth, to which Viv says Silurians are entirely different. The Doctor then remembers who Viv is and introduces himself saying it's nice to see her again. She doesn't remember him, and notices that the device is saying he's non-human too, but the Doctor says he will explain later. Holliday interrupts them and says his people will be there soon... before a huge sonic boom is heard. The Doctor and Viv run over to the window and see a planet emerge in the sky.

In space, we see a planet, almost identical

to Earth, apart from its colour, appear in the solar system, next to Earth.

Holliday chuckles before his form entirely disintegrates and he becomes a fully reptilian creature. He then looks at the Doctor and Viv and says that his people are taking back what is rightfully theirs... humanity.



After the Doctor and Viv manage to escape, they board the TARDIS whereby the Doctor explains who he is and that he's the woman Viv previously met during the Silurian incursion in 2019. He asks what her role is now and she explains she's running the Department for Extraterrestrial Affairs and Logistics. The Doctor is shocked to find out that UNIT has been reorganised into a government department and Viv says that she's not happy about it either, but after UNIT fell, the money just wasn't there to create a whole new agency, especially with the change of government. The Doctor raises an eyebrow and says that it was either that or Sir Percival wanted the UK to be unprepared for what was to come.

The TARDIS lands at the Department (or DEAL for short), and Viv explains the resources they have at their disposal... practically nothing. The Doctor asks if they even have arms, and Viv says that they can contract in the British Army for help but that needs the approval of both the Prime Minister and the Defence Secretary. The Doctor sighs



and mentions that the Brigadier never would've put up with this.

Much of the rest of the episode, sees the Doctor and Viv attempting to use their resources to deal with the new planet that's appeared in the sky, which they've labelled "Planet 001", and the environmental and political consequences of it, and attempt to track down and identify members of this alien species, which they've also labelled "Species 001", and take them out of society. However, as they do this, they realise just how many of them are high profile, untouchable figures.

As the episode draws to a close, the Doctor and Viv use the TARDIS to travel to Planet 001, where they find a dystopian wasteland. They explore it and find it almost deserted, before they figure out that most of the civilization seems to have moved underground, due to the planet being moved through space, and that the destruction of the cities were a side-effect of the move. The Doctor states that Species 001 must've really needed to come

here if they destroyed their planet in the process.

Once underground, they find a vast civilization of the species, who turn toward them and attack.

EPISODE THREE SPECIES 001 CHRIS CHAMBERLAIN

The Doctor and Viv fight off Species 001 as they try to escape. As they navigate through the underground city, they soon discover their plan: to take over human bodies through a unique bonding process at birth. Not only is Planet 001 a clone of Earth, but each of Species 001 is a clone of a human, which can take over their bonded human's body. The Doctor believes that everything is too strange and too weird and wonders if another force is at work.

Back on Earth, DEAL faces a myriad of challenges. Viv, now fully aware of the insidious plot, races against time to uncover the extent of Species 001's influence within society. The Department's meagre resources strain under the weight of the impending crisis. Political and military hurdles hinder their efforts to mobilise.

The Doctor and Viv strategize on how to defeat Species 001 while also unsure of the moral implications of perhaps having to commit genocide if necessary. Viv finds this difficult and explains the reasons she wanted to come into politics and that she's unsure whether or not she could do what needed to be done.

Spurred on by Viv's views, they return to Downing Street

to meet with Sir Percival and attempt to negotiate a peaceful solution. Sir Percival lays out his demands, telling them that humanity must be their new home, their new hosts, and he says this is coexistence.

All the while, in DEAL, Viv's second-in-command, Isaac Wellen, begins to question her leadership and doesn't believe that they're being invaded by evil reptiles inhabiting the bodies of influential figures and dismisses it as a conspiracy theory. He begins to turn the staff of DEAL against her.

As the cliffhanger draws near, Sir Percival reveals that the invasion will now begin. The Doctor asks about how they moved the planet and that he doesn't understand how they managed it and how such the dual nature of the planets and species could even happen naturally. Sir Percival says that a being came to them and offered them salvation... A being called The Toymaker.

A distinctive female chuckle is then heard as we cut to the Toymaker's realm and see a very familiar woman standing in front of the camera, looking right down the lens and laughing. It's the Toymaker, but played by Adjoa Andoh.

EPISODE FOUR THE END OF HUMANITY NICOLA TAYLOR

As the invasion begins, the Doctor battles tirelessly to prevent the complete takeover of humanity by Species 001. Viv, having lost control of DEAL to Isaac Wellen, struggles to maintain order and mount any effective resistance against the alien threat. Wellen, who soon falls, himself, to the influence

of Species 001, consolidates power within the department, implementing draconian measures to suppress dissent and collaboration with the Doctor.

As the Doctor races against time to find a solution, he explains to Viv how he believes the Toymaker orchestrated the entire plan, manipulating Species 001's biology artificially, creating some sort of threat or virus and then helping them transport their planet. The Doctor explains that the Toymaker revels in the chaos and it's just one of their many games.

Viv, isolated and desperate, hatches a plan to reclaim DEAL and unite the remaining human forces against the Toymaker and Species 001. She seeks refuge with a few loyal allies within the department, devising a strategy to expose the Toymaker's true intentions to the world. Meanwhile, the Doctor delves into the complexities of Species 001's biology, hoping to find a weakness that can be exploited to free the possessed humans.

The Toymaker, revelling in the chaos she has caused, decides to use her new appearance to masquerade as the Fifteenth Doctor on Earth. She meets with Viv, attempting to trick her that she's the real Doctor and that the actual Doctor is an imposter from Species 001. However, Viv realises that this doesn't add up as that's not how Species 001 operate and manages to work out that the person she's speaking to is in fact, this "Toymaker" figure. Upon being discovered, the Toymaker laughs hysterically and transports Viv back to her realm.

Meanwhile, the Doctor confronts Wellen and attempts to break through the mental barriers created by Species 001. The Doctor's encounters with the possessed individuals become increasingly difficult, as he faces both physical and psychological threats. With each confrontation, he uncovers more about what is original to Species 001 and what the Toymaker has altered. Unsure, he thinks he may have found a way to sever the Toymaker's interference in their biology.

In the Toymaker's realm, she offers Viv a deal which would see all of humanity freed in exchange for the Doctor.



Viv, now trapped in the Toymaker's realm, finds herself surrounded by bizarre and surreal imagery as the Toymaker taunts her with cryptic riddles and challenges. The Toymaker explains her fascination with chaos and her desire to entertain herself through the suffering of others.

Back on Earth, the Doctor races against time to implement the plan he's devised to sever the Toymaker's influence on Species 001. The Doctor realises that the Toymaker's manipulation goes beyond simple biology; it involves a complex intertwining of physical and metaphysical elements.

Simultaneously, Viv confronts the Toymaker's proposal. The Toymaker offers Viv a glimpse of the consequences if she refuses – a vision of her own self

assimilated by Species 001. Viv hesitates, torn between saving humanity and sacrificing the Doctor. In the end, her will and memories of the Silurian incursion guide her decision.

Back at DEAL headquarters, the Doctor works to develop a device capable of disrupting the Toymaker's influence on Species 001.

As Viv makes her decision, the Doctor initiates his plan. He uses the TARDIS to amplify the device's effects, creating a pulse that sweeps across the Earth. The Toymaker, sensing the disturbance in her realm, grows furious. Species 001 experiences a collective shock as the Toymaker's influence weakens.

In the Toymaker's realm, Viv seizes the opportunity to escape. The Toymaker, enraged by Viv's defiance, unleashes surreal challenges and illusions to stop her.

Back on Earth, the disrupted connection between the Toymaker and Species 001 prompts chaos and confusion among the possessed individuals. Some break free from the Toymaker's influence, revealing the struggle within their dual nature.

However, Viv is unaware of this, and is unable to break free, so finally agrees to the Toymaker's ultimatum.



The Toymaker smirks triumphantly as Viv reluctantly agrees to her ultimatum. A portal opens, and the Toymaker prepares to transport Viv back to Earth, with the Doctor as her prize.

Back on Earth, the disrupted connection between the Toymaker and Species 001 intensifies..

At DEAL headquarters, chaos erupts as the possessed members of the department struggle against the fading influence. Isaac Wellen, once a puppet of Species 001, begins to regain control of his own mind. As the Doctor's plan unfolds, some of the influential figures under the Toymaker's sway break free and join the resistance.

Meanwhile, Viv reaches Earth and meets with the Doctor. She takes back control of DEAL and the Doctor shows her a device which they've developed to manually return a human back to normal, however, he explains that most of the Earth is still under their control. Together, they deploy the device, manually freeing individuals from Species 001's control. The resistance gains momentum, and humanity fights back against the invading force.

Viv attempts to trick the Doctor into coming to the Toymaker's realm, but he sees through the deception and asks to see the Toymaker one-to-one. The Toymaker appears as the Doctor faces his previous face, now appropriated by the Toymaker. The Doctor, determined to stop her, tries to

negotiate a peaceful resolution, appealing to the Toymaker's sense of entertainment.

As the conversation reaches a deadlock, Viv takes a moment to analyse the situation. Realising that the Toymaker thrives on chaos and suffering, she devises a risky plan. Drawing on her memories of the Silurian incursion and the sacrifices made, she volunteers herself as a distraction, offering the Toymaker a chance to create a grand spectacle.

The Toymaker, intrigued by the prospect of a new game, agrees. Viv, with courage in her eyes, steps into the portal willingly, sacrificing herself to divert the Toymaker's attention from Earth.

As the portal closes, the Doctor is left in shock and grief. He turns to the resistance, rallying them to continue the fight and free the remaining individuals under Species 001's influence. The Doctor and the resistance launch a final assault on the remaining strongholds, using the disrupted connection between the Toymaker and Species 001 to their advantage.

Back in the Toymaker's realm, Viv engages in a surreal and challenging game, keeping the Toymaker occupied. She uses her wits and determination to navigate through the bizarre obstacles, buying time for the Doctor and the resistance.

In a climactic battle, the Doctor manages to sever the Toymaker's influence on Species 001 completely. The remaining individuals return to their normal selves, and the Toymaker, realising her loss, becomes furious.

As the Toymaker's realm starts to crumble, Viv, with a

defiant smile, delivers a final blow, distracting the Toymaker long enough for the Doctor to confront her directly. In a burst of energy, the Toymaker dissipates, leaving behind only echoes of laughter... with Viv sacrificing her own life as a result.

With the Toymaker defeated, the resistance secures the remaining areas, and the Doctor uses the TARDIS to reverse the displacement of Planet 001. The stolen planet returns to its correct place in space, leaving the solar system in a momentous shift.

Back on Earth, the Doctor mourns the loss of Viv, and attends her funeral. Babara Deaconsfield cameos in this scene. The resistance celebrates their victory, and the world begins to recover from the chaos wrought by Species 001.

The Doctor mournfully sets off in the TARDIS as he contemplates his place in the universe. He's even more broken than ever before... The final image sees the TARDIS flying past the glistening moon, which was once blocked by Planet 001.

This series was well-received, but was seen overall as the weakest story in Season 56, with both fans and critics preferring *The Daleks' Master Plan* and *The Restoration*.

The main praise was angled at Ace Bhatti, especially his performance as an older Doctor.

Following its release, David Renwick announced his retirement from the industry, leaving *The Other World* as his final contribution to the world of Television and Film.

WIDWWA



DOCTOR WHO

ADVENTURES

SERIES 5

Series 5 of Doctor Who: Adventures was originally intended as two series of 10 episodes each to be made as part of one production cycle. However, late on in the process, it was decided to air all 20 together as one series. Although not ever said to be the show's final series, there was not another commissioned while making this one, as usual, and no announcement ever came that there would be another. Therefore, Phil Ford decided

to treat the finale like a proper ending for the show, in case it ever returned.

set things right to escape back to the TARDIS.

PARALLEL LIVES

WRITTEN BY
PHIL FORD

This episode sees the Doctor, Erin and Kyle accidentally arrive in a parallel universe where famous "good" historical figures have all become tyrants, and they must

THE SPECTRUM

WRITTEN BY
SARAH MOORE

This episode sees the TARDIS trio land on a deserted spaceship, empty of life, but full of the souls of its crew. The Doctor ends up having to communicate and negotiate with their spirits

DOCTOR WHO ADVENTURES

SERIES 5

PARALLEL LIVES

Series 5, Episode 1
Written by: Phil Ford
Directed by: David O'Mahony
12 June 2023

THE SPECTRUM

Series 5, Episode 2
Written by: Sasha Hails
Directed by: John Ainsworth
19 June 2023

CASINO DOCTORAL

Series 5, Episode 3
Written by: Alan Barnes
Directed by: Helen Goodwyn
26 June 2023

THE MYTHS OF TIME

Series 5, Episode 4
Written by: Ella Road
Directed by: Nicholas Briggs
3 July 2023

THE FOUR DOCTORS

Series 5, Episode 5
Written by: Lou Morgan
Directed by: Helen Goodwyn
10 July 2023

STARLIGHT ECHOES

Series 5, Episode 6
Written by: Ed Hime
Directed by: David O'Mahony
17 July 2023

VIRAL

Series 5, Episode 7
Written by: Tim Foley
Directed by: Ken Bentley
24 July 2023

BENEATH THE SURFACE

Series 5, Episode 8
Written by: Sasha Hails
Directed by: Nicholas Briggs
31 July 2023

REBEL THOUGHTS

Series 5, Episode 9
Written by: Simon Guerrier
Directed by: John Ainsworth
7 August 2023

ENEMY OF THE CYBERMEN

Series 5, Episode 10
Written by: Phil Ford
Directed by: John Ainsworth
14 August 2023

SCATTERED

Series 5, Episode 11
Written by: Alan Barnes
Directed by: Ken Bentley
21 August 2023

DREAM A LITTLE DREAM

Series 5, Episode 12
Written by: Sarah Dollard
Directed by: David O'Mahony
28 August 2023

LIBRARY OF THE LOST

Series 5, Episode 13
Written by: Simon Guerrier
Directed by: John Ainsworth
4 September 2023

THE ROGUE CARNIVAL

Series 5, Episode 14
Written by: Lou Morgan
Directed by: John Ainsworth
11 September 2023

TEMPORAL MIRAGE

Series 5, Episode 15
Written by: Ed Hime
Directed by: John Ainsworth
18 September 2023

THE ASSASSINATION OF QUEEN ANNE

Series 5, Episode 16
Written by: Toni Graphia
Directed by: David O'Mahony
25 September 2023

LEGEND OF THE SEA DEVILS

Series 5, Episode 17
Written by: Ella Road
Directed by: Helen Goodwyn
2 October 2023

FLORAL UPRISING

Series 5, Episode 18
Written by: Tim Foley
Directed by: Helen Goodwyn
9 October 2023

EXTERMINATE!, PART ONE

Series 5, Episode 19
Written by: Phil Ford
Directed by: Nicholas Briggs
16 October 2023

EXTERMINATE!, PART TWO

Series 5, Episode 20
Written by: Phil Ford
Directed by: Nicholas Briggs
23 October 2023

THE MYTHS OF TIME

WRITTEN BY
ELLA ROAD

This episode sees the TARDIS hijacked into a miniscope where they encounter dozens of different myths and legends from Earth's history. Eventually, they escape from the miniscope but they don't find out who trapped them there in the first place.

THE FOUR DOCTORS

WRITTEN BY
LOU MORGAN

Despite the title perhaps getting some childrens' hopes up, this episode sees the TARDIS with a spatial anomaly that renders the Doctor duplicated three times, creating four Doctors in total. Most of the episode is a farcical comedy about the Doctor interacting with herself before they managed to merge all the Doctors at the end.

STARLIGHT ECHOES

WRITTEN BY
ED HIME

The TARDIS trio land on a planet stuck in never-ending night, but it turns out not to be natural and instead aliens in orbit have been responsible the entire time. The aliens, in question, turn out to be the Sontarans who are attempting

CASINO DOCTORAL

WRITTEN BY
ALAN BARNES

In this episode, the Doctor, Erin and Kyle arrive on a futuristic casino planet. It transpires that the owner of the casino is using an illegal time-bending device to rig the

in order to solve the mystery of what happened and defeat the monsters onboard, before, with the help of Erin and Kyle, freeing their souls and letting them rest.

The monsters, themselves, are another generic Adventures 'beast' type monster that is kind of sentient and kind of non-sentient. They all end up dead at the conclusion of the episode.

to make the inhabitants of the planet biologically weaker so that they can invade and take over the planet.

VIRAL

WRITTEN BY
TIM FOLEY

In perhaps the strangest episode of the show so far, this episode sees a passerby posting a video of the Doctor, Erin and Kyle saving the day, on a platform suspiciously similar to TikTok, whereby they soon go viral. This deals with the consequences of sudden fame and of becoming a meme, and overall reads as a warning to children not to film strangers without their consent.

BENEATH THE SURFACE

WRITTEN BY
SETH MILES

The Doctor, Erin and Kyle land in a city at the bottom of the ocean (it's not made clear if it's Earth or not), where they meet a race of aquatic people who are being terrorised by a swarm of Dreunions. However, in a twist, it turns out that it was a set up and the aquatic people were working with the Dreunions to capture the TARDIS trio. Eventually, they defeat them and escape.

REBEL THOUGHTS

WRITTEN BY
SIMON QUERRIES

Landing on a planet where emotions are forbidden, the Doctor helps lead a rebellion

against the oppressive government imposing this policy. It turns out that the government are in cahoots with the Cybermen, in order to try and see whether a population could be manipulated into voluntarily upgrading. While they are defeated here, the lead Cybermen escape and the TARDIS trio pursue them.

ENEMY OF THE CYBERMEN

WRITTEN BY
PHIL FORD

The pseudo mid-season finale sees a fairly generic Cybermen story, where they head to 1970s London and try to invade. It sees a reunion with Danielle, Roger and UNIT and includes far too many references to The Invasion.

SCATTERED

WRITTEN BY
ALAN RABIDE

After the TARDIS falls into a wormhole, in this episode, the TARDIS trio end up split up in three different time periods, each attempting to defeat a similar villain and become reunited. The Doctor ends up in 9th Century Norway, Erin ends up at the Court of George III, while Kyle finds himself in the middle of the Battle of Abritus.

DREAM A LITTLE DREAM

WRITTEN BY
DAVID GILLARD

This episode takes the TARDIS trio to an alien black

market where a criminal gang are selling dreams to people. Once bought and implanted, it ensures the dream you bought is the dream you experience that night. However, each time you use one, you become more and more disconnected from reality and become more and more likely to end up in a vegetable state. It's a thinly veiled, 'don't do drugs, kids' message.

LIBRARY OF THE LOST

WRITTEN BY
SIMON QUERRIES

This episode sees the TARDIS landing in an empty alien library where the stories of the planet their on come to life, out of the books, leading the trio to have to piece together how it's civilization from and what happened. Eventually they work out... It was the Daleks!

THE ROGUE CARNIVAL

WRITTEN BY
LUCY WHELAN

While enjoying a relaxing holiday on a Paradise planet, a time-travelling Carnival arrives, run by none-other than the Rogue, played by Derek Jacobi, in a time period concurrent with the Richard E. Grant era for the character, where he was firmly still a villain.

With him unaware the Doctor is the Doctor, they infiltrate the carnival and realise that everyone is being mind-controlled to participate against their will. Eventually, the Doctor reveals herself to the Rogue and defeats him.

TEMPORAL MIRAGE

WRITTEN BY
G.S. HUME

This episode is a Indiana Jones type adventure, where the TARDIS trio embark on an archaeological mission to find the “Temporal Mirage”. When they find it, they discover it’s a mirror that creates illusions reflecting the deepest fears and desires of those who look into it. By facing these fears, they shatter the mirror and escape its entrapment.

THE ASSASSINATION OF QUEEN ANNE

WRITTEN BY
TONI GRAFIA

It wouldn’t be Adventures without an episode like this... This one sees the TARDIS trio visit the court of Queen Anne to witness the ratification of the Acts of Union, but it turns out that Ruksana (from The Time Meddlers) is attempting to assassinate the Queen. They manage to stop her and, at the end of the episode, she gets sent to Shada, serving as her origin story.

LEGEND OF THE SEA DEVILS

WRITTEN BY
ELLA BOND

The TARDIS trio land in China in 1807 and meet Madam Ching where she’s searching for the lost treasure of the Flor de la Mar... however, the Sea Devils are involved and want to flood the entire planet. Together

with her companions, they defeat the Sea Devils and save everyone’s lives.

FLORAL UPRISING

WRITTEN BY
TIM FOLEY

The Doctor, Erin and Kyle find themselves land on Earth where sentient plants have taken over and enslaved humanity. They manage to defeat them by joining forces with a group of Vegan plants who wish for peace with humanity.

EXTERMINATE!, PART ONE

WRITTEN BY
PHIL FORD

This is the first episode of the show’s finale and, of course, sees the return of the Daleks who are trying to invade 1970s Earth. As it’s a special occasion, everyone joins in with this one, including UNIT and Jo Jones, Danielle and Roger and even The Rogue. The cliffhanger sees the President of the United States (unnamed but clearly Jimmy Carter) surrender to the Daleks.

EXTERMINATE!, PART TWO

WRITTEN BY
PHIL FORD

The finale of Doctor Who: Adventures, takes all of the pieces set up in the first part and then uses them to defeat the Daleks and save the Earth. The Doctor’s “deal” with the Daleks finally comes up here and turns out to be a double-

bluff which leads practically nowhere. Through the power of teamwork and friendship, the Daleks are defeated. The episode ends with the Doctor making a speech about the power of friendship before leaving with Erin and Kyle into the TARDIS...

This season was the poorest received yet and signalled to the powers-that-be that the decision not to renew the show was the right one. They were happy with the fact the show had amassed a total of 60 episodes that could be repeated and syndicated as much as needed over the next few years and beyond. A return to the show wasn’t ruled out by Paramount and BBC bosses but it was implied that if the show did return, it would be with a different TARDIS and creative team.

WIDWWA



DOCTOR WHO[®]

REMASTERED

SEASON 11

The second of *Doctor Who: Remastered* seasons in 2023 was Season 11 and it covered both Season 19 and Season 20 of *Doctor Who*, as well as *The Five Doctors*. For the first time in *Remastered* history, *The Five Doctors* was released as a full 90-minute episode, without being cut-down to 45-minutes or into two 45-minute episodes. However, it wasn't released alongside the rest of the season on 24

August, instead being held back until its live BBC Two broadcast on 18 November, as part of the *Doctor Who* 60 celebrations. *The King's Demons* was also not included in the season, and was moved over into Season 12. This was for a number of reasons that will be detailed in the future.

This season featured some of the most impressive actual remastering yet, in the show, with film sequences still existing for *Castrovalva*,

The Visitation, *Black Orchid*, *Earthshock*, *Time Flight* and *The Five Doctors*. This allowed for true HD without the need for upscaling, although the restoration team did conduct extensive work to clean-up the film for use in the programme.

Once more, most of the CGI effects added were things such as laser beams, recreated model shots and set extensions. Some of the more interesting effects included a complete reimagining

DOCTOR WHO[®] REMASTERED SEASON 11

CASTROVALVA

Season 11, Episode 1
Written by: Christopher H. Bidmead
Directed by: Fiona Cumming
24 August 2023/26 August 2023

FOUR TO DOOMSDAY

Season 11, Episode 2
Written by: Terence Dudley
Directed by: John Black
24 August 2023/2 September 2023

KINDA

Season 11, Episode 3
Written by: Christopher Bailey
Directed by: Peter Grimwade
24 August 2023/9 September 2023

THE VISITATION

Season 11, Episode 4
Written by: Eric Saward
Directed by: Peter Moffatt
24 August 2023/16 September 2023

BLACK ORCHID

Season 11, Episode 5
Written by: Terence Dudley
Directed by: Ron Jones
24 August 2023/23 September 2023

EARTHSHOCK

Season 11, Episode 6
Written by: Eric Saward
Directed by: Peter Grimwade
24 August 2023/30 September 2023

TIME-FLIGHT

Season 11, Episode 7
Written by: Peter Grimwade
Directed by: Ron Jones
24 August 2023/7 October 2023

ARC OF INFINITY

Season 11, Episode 8
Written by: Johnny Byrne
Directed by: Ron Jones
24 August 2023/14 October 2023

SNAKEDANCE

Season 11, Episode 9
Written by: Christopher Bailey
Directed by: Fiona Cumming
24 August 2023/21 October 2023

MAWDRYN UNDEAD

Season 11, Episode 10
Written by: Peter Grimwade
Directed by: Peter Moffatt
24 August 2023/28 October 2023

TERMINUS

Season 11, Episode 11
Written by: Stephen Gallagher
Directed by: Mary Ridge
24 August 2023/4 November 2023

ENLIGHTENMENT

Season 11, Episode 12
Written by: Barbara Clegg
Directed by: Fiona Cumming
24 August 2023/11 November 2023

THE FIVE DOCTORS

Season 11, Episode 13
Written by: Terence Dicks
Directed by: Peter Moffatt
18 November 2023



of the *Castrovalva*, *Part Three* cliffhanger where the castle becomes jumbled up; The Mara in both *Kinda* and *Snakedance* receiving an extensive CGI rework; an entire reimagining of the surface of prehistoric Earth in *Time Flight* and extensive clean-up of the CSO elsewhere in the story, as well as a complete reworking of the Black Guardian's realm featured in the back-half of the season.

Other changes included, as usual, new incidental music by Mark Ayres in relevant sections and, of course, the cut-downs to 45-minutes for every story.

On 24 August 2023, the first 12 episodes of the season were released on Paramount+ and BBC iPlayer, with broadcasts on BBC Two, every Saturday, from 26 August 2023. These

continued all the way through to the broadcast of *Enlightenment* on 11 November 2023, whereby the following week *The Five Doctors* was exclusively premiered as part of

the *Doctor Who* 60 celebrations. It was made available on Paramount+ simultaneously to the BBC Two broadcast, completing Season 11.

The Five Doctors was the most ambitious

project for *Remastered* yet, undertaking a full-on large scale remaster with some of the most expensive techniques and effects ever employed on a project of such a scale.

The most shocking and controversial decision made was to employ both deepfake and deaging technologies on the previous Doctors. Since *Doctor Who* first explored this in 2007, with the Master, and then again in 2013, with the First Doctor, the technology had come a long way and had become incredibly cheaper to achieve. Therefore, it was decided to use deepfake technology to replace Richard Hurndall's face with William Hartnell's for all of the First Doctor's scenes. To complete the effect, First Doctor impressionist, previously used in *Doctor*



Who: Genesis, John Guilor was brought in, once more, to re-record all of Hurndall's lines. Although some were angry at the fact this entirely removed any of Hurndall's original performance, it was joked by some that Hurndall was never paid for his original performance so there was no obligation for it to be kept.

On top of this, both Patrick Troughton and Jon Pertwee received deaging effects, using similar but far more subtle techniques, to better resemble themselves when they played the Doctor. This was considered fairly convincing and since much fan anger went into the replacement of Hurndall, this aspect ended up being pretty well received. Both Troughton's and Pertwee's voices were untouched.

As for the rest of the episode, many changes were implemented. Straight away, the pre-title sequence showing Hartnell's speech from *Flashpoint* was cut and replaced with a new action-packed montage of each Doctor and companion being time-scooped, before leading into the titles. The timescoop itself was replaced with a CGI 3D pyramid type timescoop, which essentially kept the same design as the original



but appeared in 3D space.

Although it was considered to recolour the Death Zone's sky orange, it was decided to keep it the original colour due to the fact that it had featured in *The Emerald Terror* with the original grey-skyed look. However, an establishing shot of the planet Gallifrey, with a portion of the land appearing grey toward the south pole, from *The Emerald Terror* was taken and used in this episode.

In the Death Zone, the Dark Tower was entirely remade and remodelled in CGI, to better convey its scale and structure, more than the original model could. Elements such as the thunderbolts seen in the Death Zone were entirely redone in CGI too.

For the Raston Warrior Robot, there was some discussion about whether to just replace it with the CGI model of the Raston Assassin Robot from *God Save The Queen*,

but it was decided to stay more faithful to the original design. The entire thing was recreated in CGI, with the robot taking on a look resembling molten mercury or quicksilver.

The final large-scale change saw a full-replacement of Rassilon, but now played by Donald Sumpter, who last played 20-years earlier in *Doctor Who (2003)*. The original performance wasn't considered commanding enough, so Sumpter reshot the scene and, with the use of make-up and deaging effects, portrayed a younger version of his Rassilon.

Other quick and easy effect changes included the Fifth Doctor fading away, the lightning on the checkerboard floor and the TARDIS departure effect being redone to match the one in *Doctor Who (2003)*.

Finally, a coming soon trailer for Season 12 played at the end of the episode, including footage of *The King's Demons* right at the beginning to reassure fans that the episode would be coming soon.

WIDWWA



WHAT IF
DOCTOR
WHO
WASN'T AXED?
THE MAGAZINE



THE WORLD OF DOCTOR WHO

The *World of Doctor Who* was intended as a one-off experiment as part of the *Doctor Who* 60 celebrations. Originally announced the previous year at ODWC, its premise was continually shrouded in mystery until the broadcast of *The Other World*, whereby Adjoa Andoh was revealed to be playing the Toymaker, who she continues to play throughout *The World of Doctor Who*.

The conceit of *The World of Doctor Who*, by its creator, Pete McTighe, was to make an experimental, part-documentary, part-narrative explainer series about the history of *Doctor Who*. However, it had one important golden rule that no clips were allowed. It would not be a clip show.

Instead, using an interesting array of props, a whole load of elaborate interactive computer generated graphics,

body doubles and deepfakes, as well as the return of some key members of the *Doctor Who* alumni, the history of *Doctor Who* could be portrayed almost entirely by Adjoa Andoh in a studio full of nothing but black drapes.

Each episode was structured to be about a different topic, beginning with the Doctor, then the Companion, the Daleks, the Master, the Monsters, Gallifrey, the Earth and finally the times where

THE WORLD OF DOCTOR WHO

THE DOCTOR

Series 1, Episode 1
Written by: Pete McTighe
Directed by: Pete McTighe
5 October 2023

THE COMPANION

Series 1, Episode 2
Written by: Pete McTighe
Directed by: Pete McTighe
12 October 2023

THE DALEKS

Series 1, Episode 3
Written by: Pete McTighe
Directed by: Pete McTighe
19 October 2023

THE MASTER

Series 1, Episode 4
Written by: Pete McTighe
Directed by: Pete McTighe
26 October 2023

THE MONSTERS

Series 1, Episode 5
Written by: Pete McTighe
Directed by: Pete McTighe
2 November 2023

GALLIFREY

Series 1, Episode 6
Written by: Pete McTighe
Directed by: Pete McTighe
9 November 2023

THE EARTH

Series 1, Episode 7
Written by: Pete McTighe
Directed by: Pete McTighe
16 November 2023

THE ANNIVERSARIES

Series 1, Episode 8
Written by: Pete McTighe
Directed by: Pete McTighe
23 November 2023

the Doctor met themselves, aka the Anniversaries.

While the marketing branded the show as *The World of Doctor Who with Adjoa Andoh*, its official name was just *The World of Doctor Who* and that is the name that was displayed in the opening titles. The titles themselves featured the camera moving on a track through a long corridor with body doubles dressed as each Doctor, faced away, lining the walls, as text appears in the centre. Firstly “Starring Adjoa Andoh”, then the “*The World of Doctor Who*”, followed by “Created by Pete McTighe”, then “Senior

Executive Producer: Mal Young”, before cutting to the unified title card. The theme music, and all incidental music, was composed by Sam Watts and was a rendition of both the Toymaker’s theme by David Arnold and the Doctor Who theme by Ron Grainer.

The series was released weekly on Paramount+ and aired weekly on BBC One on Thursday evenings from 5 October for eight weeks through to 23 November, lining up for the last episode about the Anniversaries on the 60th Anniversary itself, making it the primary *Doctor Who* 60 celebration on television.



The first episode laid out the format of the series, beginning with the Toymaker speaking directly to the camera in a dark black void. She begins with rhetorical questions, asking the audience if they know about the Doctor, describing them as a Time Lord with many faces who dashes around the universe causing chaos. The Toymaker says that she knows all about the Doctor and is quite fond of him, and that she wants to share everything she knows with the audience.

What follows is an overview of the Doctor’s childhood, with a child actor in the studio playing the young Doctor, as the Toymaker walks around them and explains what happened. This then turns into the story of how the Doctor left Gallifrey, portrayed in much the same way. The First

Doctor is shown using a body double, mainly shot from the side or the back, with some of the wider shots using a deepfake face. All dialogue was spoken by the Toymaker in this section.

The Toymaker then summons the TARDIS and the First Doctor’s TARDIS appears, which she then steps inside. Inside the console room, she starts breaking down the character of the First Doctor, by writing on the Fault Locator with a whiteboard pen, as if she’s teaching a lesson. At the end of this section, she pushes the TARDIS away with her hands, as the room breaks up into pieces and disappears into thin air.

Back in the void, she then explains regeneration and that while the Doctor’s core personality traits remain the same, he becomes a very different person each time. Then each Doctor appears, entirely still, but in 3D space, as she walks past each one and says one personality trait. She then grabs hold of the Fifteenth Doctor and pushes her into the centre of the room. The Fifteenth Doctor comes to life and begins speaking saying that her life has ended and that sacrificed it. The Toymaker then pauses her and explains about the most important element of the Doctor’s character, the fact that they would make the ‘ultimate sacrifice’ in a heartbeat.

Using the Fifteenth Doctor and getting her to speak to recite past dialogue at certain moments, the Toymaker explains the scenario she engineered for the Doctor in *Her Final Stand* and just how

she handled the test.

Then a mirror descends and the Toymaker pushes the Doctor into it. Walking around, on one side we see the First Doctor and on the other side we see a shadowy distant figure. The Toymaker explains that it's the Doctor's past and future, the same person but two sides of a coin.

The Toymaker steps into the mirror herself and finds herself in the First Doctor's costume, and she recreates an iconic First Doctor moment, before stepping through again and doing the same for the Second Doctor, then Third and so on...

Finally, the Toymaker banishes the mirror, returns to her usual guise and explains to the audience that they now know everything about the Doctor they need to ensure that the "game can begin". The Toymaker then chuckles as the camera pans out and out and then spins round and follows the TARDIS flying through space. Inside the TARDIS is the Sixteenth Doctor who looks at the scanner with distress as he pulls down a lever.

THE COMPANION

With a similar format, the second episode focusing on companions featured a detailed look at the characters of Susan Foreman, Jo Grant, Ace, Sandra Armstrong, Erin Stevenson and Bertie Reynolds. Some other key companions were left out because they would be focused on more in further episodes. The ones that do appear were

chosen because all actors were available to appear in new specially filmed material for the programme. Toward the beginning, each companion is transported to the Toymaker's Realm and they interact, while exploring it, before coming face to face with the Toymaker. An element of the episode saw the Toymaker interview each companion as she tries to find out what makes them tick as characters. Additionally, some famous scenes featuring each companion are recreated with the Toymaker filling in as the Doctor.

THE DALEKS

Focusing solely on the Daleks, their history and their overall lore, this episode featured no guest actors with the exception of Nicholas Briggs as the voice of the Daleks and Julian Bleach as Davros. Like usual, a number of different setpieces in the Toymaker's void were employed to educate the audience all about the Daleks and it included a reference to the Toymaker perhaps being responsible for some of the Daleks' contradictory history.

THE MASTER

This episode, focusing entirely on the Master, the Doctor's primary nemesis, was the only one not to feature a returning actor playing the subject of the episode. With the exception of Murray Melvin and Jason Isaacs, all

of the Master's actors were dead at the time of filming. There were plans for Murray Melvin to appear but he wasn't well enough to attend filming and, within weeks, he had sadly died. Jason Isaacs was unavailable for filming as the budget of the programme wouldn't stretch far enough to include him.

Much like had been done with the older Doctors, a combination of body doubles and deepfaking allowed for static representations of each Master for the Toymaker to walk around and talk about. When it came to using the character of the Master, themselves, the solution was to have the Toymaker step into her mirror again and become the Master, thus making Adjoa Andoh the first woman to have played the Master on screen.

THE MONSTERS

This episode focused on a whole range of different villains and monsters the Doctor had encountered on his travels, excluding both the Daleks and the Master. This was pretty much the "let's raid everything we have in storage cupboard" episode with detailed sections on the Cybermen, the Poplne, the Sontarans, the Weeping Angels, the Ice Warriors and Species 001.

GALLIFREY

A notable exclusion from the previous episode were

the Vex, the Rhaighrs and the Cizzaurans, who were all covered in this episode, alongside the Time Lords themselves. This episode took a whole look at the history of Gallifrey, from its very beginning with Omega, Rassilon and the Other, which featured Donald Sumpter reprising his role as Rassilon, to the Gallifrey seen in *The Restoration*. The events of *Panopticon* and *The Elysium* are looked at in-depth in this episode, as well as the Doctor's own time as Lord President.

THE EARTH

This is the episode that, while titled 'The Earth', was pretty much the UNIT and alien invasion episode. Breakdowns of the Brigadier and Angela Jensen were included here, as well as the Gaians, as the Toymaker looks into the future. The Doctor's relationship with Earth and his exile there in his Third incarnation is a big touchstone of the episode. Returns include Caroline Quentin reprising her role as Barbara Deaconsfield, John Levene as Sergeant Benton, and Trevor Cooper as Roger Stevenson who gives a comedic 'everyday man' perspective on all the invasions.

THE ANNIVERSARIES

The final episode took a look at the several occasions where the Doctor met themselves. While the episode is titled

'The Anniversaries', it did also look at other instances of multi-Doctor meetups as well, and it doesn't actually make any direct reference to anniversaries in the narrative of the episode. However, for the final ten-minutes of the episode, a whole new narrative takes over, as the thread planted at the beginning of the series of the Sixteenth Doctor being on his way, pays off, as his TARDIS lands in the Toymaker's realm. The conclusion of the series sees the Doctor challenging the Toymaker to a game, which she loses, and is defeated... for now.

On the whole, fans seemed to enjoy this series especially as one of the widely praised aspects of the series was Adjoa Andoh's portrayal of the Toymaker. Her performance as the central character garnered acclaim for its depth and complexity. Fans appreciated the Toymaker's role as a guide, weaving the narrative with rhetorical questions, personal anecdotes, and a touch of mystery. Andoh's ability to seamlessly transition between characters, especially when embodying the Master and the Doctor, marked standout moments in the series.

The absence of traditional clips and the decision to use a combination of props, deepfakes, and body doubles to recreate pivotal moments from the show's history was a divisive choice. While some lauded the creativity and resourcefulness in storytelling, others found the absence of original footage disconcerting. The reliance on visual aids and the Toymaker's explanations, however, provided a fresh

perspective on Doctor Who's lore, allowing both new and seasoned fans to engage with the material in a unique way.

The series structure, with each episode dedicated to a specific theme, received a mixed reception. The exploration of companions, Daleks, the Master, and various monsters delighted fans hungry for in-depth insights. The use of special effects and the Toymaker's interactions with iconic characters, such as Susan Foreman and Jo Grant, created a nostalgic yet innovative viewing experience.

The decision to delve into Gallifreyan history, including the Time Lords and significant events, was met with enthusiasm from fans seeking a deeper understanding of the show's lore. Donald Sumpter's reprisal of the role of Rassilon added an authentic touch to the exploration of Gallifrey's past.

The series' climax, featuring the Doctor challenging the Toymaker to a game, created a buzz among fans. The introduction of the Sixteenth Doctor and the subsequent defeat of the Toymaker left viewers intrigued and eager for more.

WIDWWA

WHAT IF
DOCTOR
WHO
WASN'T AXED?
THE MAGAZINE